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WALLACE COLLECTION:
LONDON

LAKING: ARMOUR AND ARMS
IN THE WALLACE COLLECTION
4th ed. 1910.

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CATALOGUE
OF THE
EUROPEAN ARMOUR AND ARMS
IN
THE WALLACE COLLECTION
AT HERTFORD HOUSE.

UNDER THE AUTHORITY OF THE TRUSTEES.

BY GUY FRANCIS LAKING, M.V.O., F.S.A.,

*Keeper of the King's Armoury,
Inspector of the Armouries, Wallace Collection.*



FOURTH EDITION.

LONDON:
PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE,
AND SOLD AT HERTFORD HOUSE.

1910.

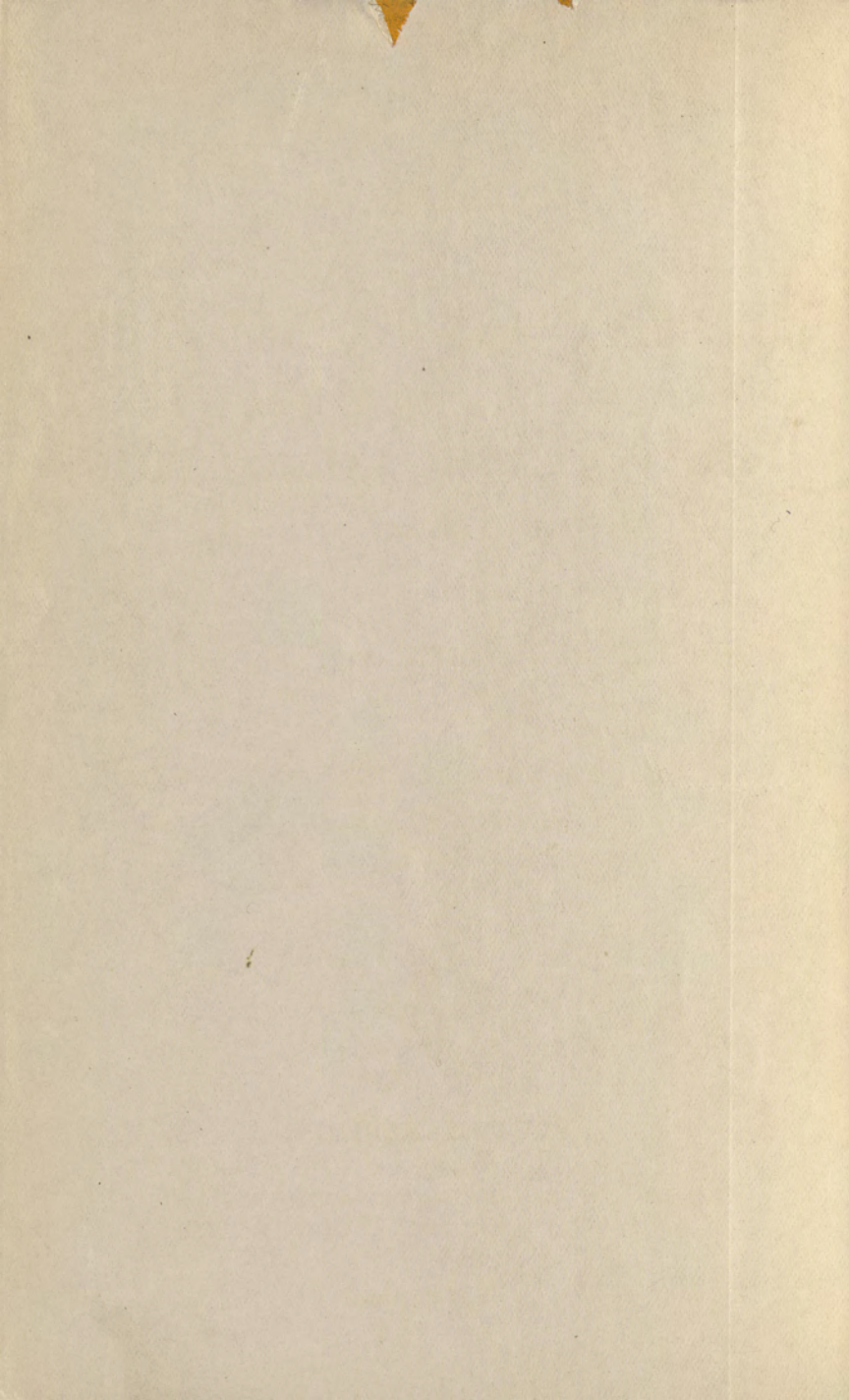
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HERTFORD HOUSE.
FLOOR.
CONTENTS OF THE
SALON.
GRAND STAIRCASE AND
GALLERY.
HALL, Marble, Bronze,
and Furniture.
Gloria's work
Chinese Cabinet, Porcelain
Parlour, and Furniture.
Semi Porcelain
First Edition
Second Edition
Third Edition (Revised and Re-arranged)
Fourth Edition

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IN

BIBLIOGRAPHICAL NOTE.

AT HERTFORD HOUSE.

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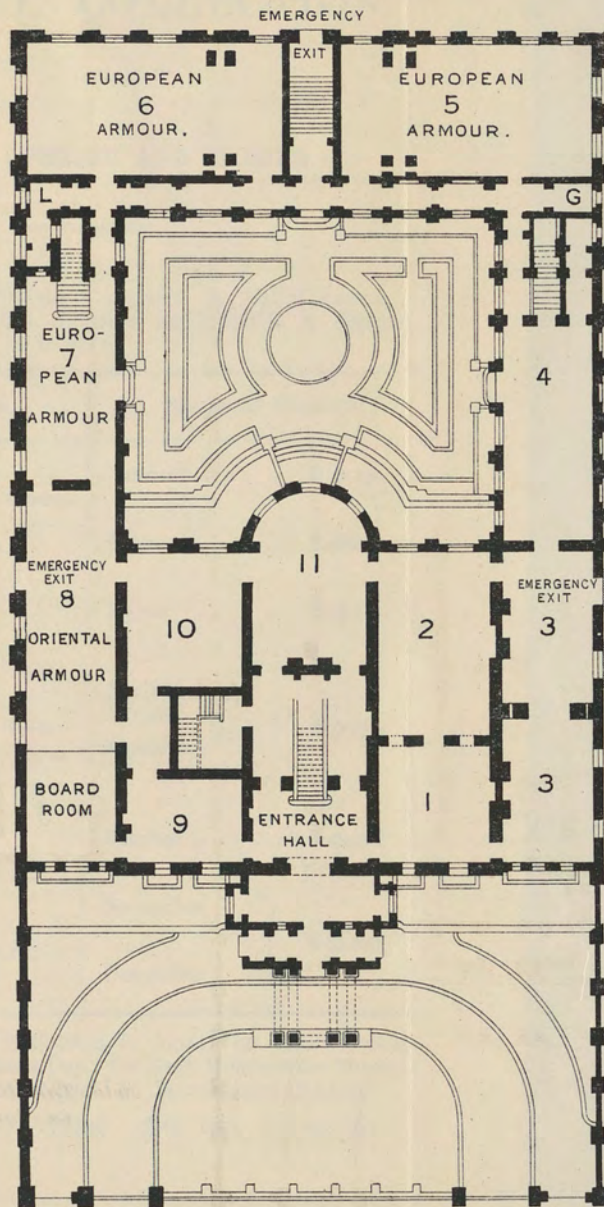
Price Sixpence.

PLAN OF THE WALLACE COLLECTION AT HERTFORD HOUSE.

I. GROUND FLOOR.

CONTENTS OF THE GALLERIES.

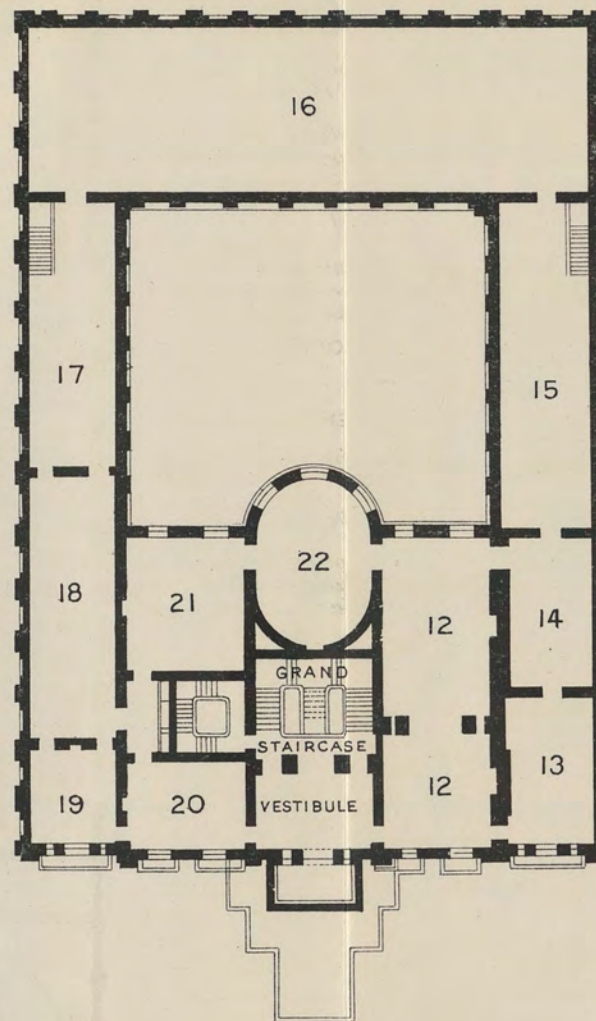
- 1&2 *French Porcelain and Furniture.*
 3 *Majolica and Limoges Enamels; Medals, Bronzes, Ivories, and Wax reliefs.*
 4 *Sculpture and Miscellaneous Works of Art.*
 5 EUROPEAN ARMOUR
 6 " "
 7 " "
 8 ORIENTAL ARMOUR
 9&10 *Furniture, Boxwood and Ivory Carvings, and Illuminations on Vellum*
 11 *Sculpture by Houdon, Miniatures, and Bronzes of XV and XVI Centuries*
 L.G. Lavatories.



II. FIRST FLOOR.

CONTENTS OF THE GALLERIES.

- GRAND STAIRCASE AND VESTIBULE *Marble, Bronzes, and Furniture.*
 12 *French Furniture, Sèvres Porcelain, Jewels and Goldsmiths work*
 13&14 *Chinese Celadon Porcelain, Crystals, Goldsmiths work.*
 15 *Sèvres Porcelain XVIIIth Century.*
 16 *Bronzes, Boulle Caskets, Porphyry Vases and Furniture.*
 17 *Sèvres Porcelain XVIIIth Century.*
 18 *Snuff Boxes, Sèvres Porcelain and Furniture.*
 19&20 *Bronzes, and Furniture.*
 21&22 *Sculpture, Furniture and Sèvres Porcelain.*



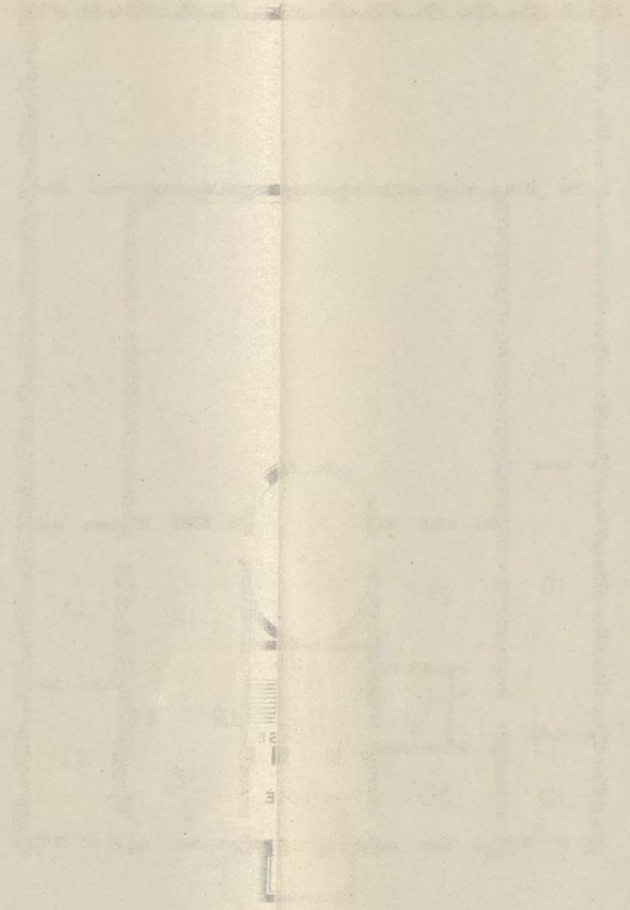
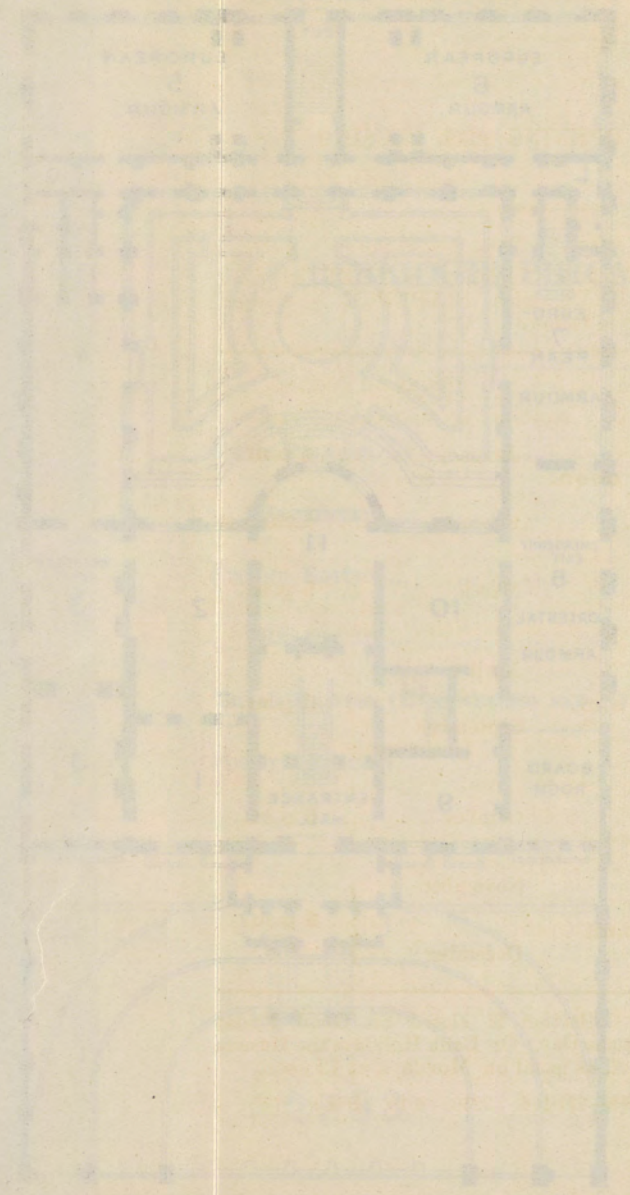
Note: The distribution of the Pictures in the above Galleries is shown on the Plan to the Catalogue of Paintings.

PLAN OF THE WALLACE COLLECTION AT HILTON HALL

1. GROUND FLOOR

CONTENTS OF THE COLLECTION

- 1. Paintings
- 2. Sculpture
- 3. Furniture
- 4. Ceramics
- 5. Textiles
- 6. Arms and Armour
- 7. Clocks
- 8. Jewellery
- 9. Miscellaneous
- 10. Library
- 11. Dining Room
- 12. Kitchen
- 13. Bath
- 14. Bed Room
- 15. Dressing Room
- 16. Study
- 17. Office
- 18. Entrance Hall
- 19. Staircase
- 20. Porch
- 21. Garden
- 22. Terrace
- 23. Driveway
- 24. Garage
- 25. Stable
- 26. Coach House
- 27. Gate
- 28. Wall
- 29. Fence
- 30. Path
- 31. Pond
- 32. Stream
- 33. Wood
- 34. Field
- 35. Park
- 36. Estate
- 37. Country
- 38. World
- 39. Universe
- 40. Everything



1. GROUND FLOOR

WALLACE COLLECTION.

HOURS OF OPENING AND CLOSING.

Admission to the Wallace Collection is FREE except on TUESDAYS and FRIDAYS, when SIXPENCE is charged; and is open to the Public as follows:—

HOURS OF OPENING.		HOURS OF CLOSING.	
Monday ...	12 noon.	January ...	4 p.m.
TUESDAY	} 10 a.m.	February ...	4.30 p.m.
Wednesday		March ...	5 p.m.
Thursday ...		April to	} 6 p.m.
FRIDAY...		September (inclusive)	
Saturday ...	} 2 p.m.	October ...	5 p.m.
Sunday ...		November	} 4 p.m.
		December	

NOTE.—The Wallace Collection is closed on Good Friday, Christmas Eve, and Christmas Day. On Bank Holidays the Museum opens at 10 a.m., instead of, as usual on Mondays, at 12 noon.

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REGULATIONS.

The Regulations for the admission of the Public are as follows :—

1. Visitors are not allowed to touch any picture or object exhibited, or to go within the railings placed before the pictures, furniture, and works of art.

2. Visitors are not allowed to take umbrellas or parcels into the Gallery, or to carry sticks, except in cases of infirmity recognised by the attendants. Sticks, umbrellas, and parasols must be left with the attendants in the Hall. The same Regulation is extended to all articles which might be used to point at pictures.

3. Visitors are not allowed to consume refreshments in the Galleries, or to bring in provisions or bottles of any kind. No paper or refuse of any kind must be thrown about. Smoking is absolutely forbidden in the building.

4. In the case of any noise, indecorous behaviour, or other misconduct on the part of any visitor the attendants shall call in the assistance of the police. Any person transgressing the regulations in this or any other way will be liable to immediate expulsion.

5. Children under the age of 8 shall not be admitted under any circumstances. Children over 8 and under 12 shall be admitted only when in charge of responsible adults. No person shall be admitted in a state of intoxication.

CATALOGUES.

Authorised Catalogues are sold only at Hertford House, as follows :—

Catalogue of Paintings	6d.*
" " (Illustrated)	1s. 0d.†
" " (Abridged)	3d.‡
Catalogue of Furniture and Objects of Art generally in the Wallace Collection	6d.§
Catalogue of European Armour and Arms	6d.§
Catalogue of Oriental Armour and Arms. [In preparation.]	

The above Catalogues can be forwarded through the post by making application to the Keeper. The postage is respectively, *2d., †4d., ‡1½d., and §3d. A remittance should accompany the application.

INTRODUCTION.

The collection of European armour and arms in the Wallace Collection, Hertford House, is now shown in three spacious galleries, numbered 5, 6, and 7, in place of the one comparatively small gallery it occupied in the life-time of Sir Richard and Lady Wallace. These galleries were built on the site of the stables after the bequest of the entire collection to the nation by Lady Wallace in 1897 and when Hertford House was obtained for the public display of the collection. The old European armoury occupied the gallery on the first floor, now numbered 18. The European armoury was collected by Sir Richard Wallace chiefly to demonstrate the beauty of the armourer's art and craft of nearly all periods and nationalities, and with no idea of illustrating the various forms and fashions employed in armament offensive and defensive. This, to a great extent, will explain the absence of various commoner types of weapons familiar even in our incomplete national armoury, the Tower of London. To compensate for this, it had the advantage of being chosen and, for the most part, collected by a gentleman—Sir Richard Wallace—of unerringly fine taste and judgment, possessed too of almost unlimited means, without which it would have been impossible to gather together a collection of such universally high quality.

In the former arrangement of the armour and arms at Hertford House the Trustees considered it best that chronological order should, to a certain extent, give way to the method employed by the late Sir Richard Wallace in the display of the collection, that is, in the even grouping over the walls of the galleries of various panoplies of arms and armour, but with the difference that certain richer and more perishable examples were enclosed in glass cases.

Most of the collections dispersed during the 19th century, including the Debruge, the Meyrick, the Nieuwerkerke, the Spitzer and others of equal importance, have contributed liberally of their finest pieces to build this one up to its present proportions.

Of the Oriental section of the armoury in Gallery 8, little can be said. Many of the arms are worthy of close inspection, but there is always the prejudice against the weapon of the Orient, that costliness of material is ever uppermost over the fertility of design and fineness of workmanship.

It may also be noted that fine as many of the specimens are, they are all of late date—17th, 18th, and 19th centuries—and do not truly represent the art of the Eastern armourer in the period of its magnificence.

The Oriental armoury was bought piecemeal by Richard, fourth Marquis of Hertford. It was afterwards augmented by the purchases of Sir Richard Wallace.

In 1908 the re-organisation of the collection of European armour and arms at Hertford House had become a necessity, for notwithstanding the fact that certain examples of the armourer's art were already under glass, the treacherous effects of the London atmosphere and fog showed signs of affecting those weapons and armaments exposed in panoplies over the walls.

The exhibits in the armouries would have deteriorated had not this step for their better preservation been adopted, as steel, one of the hardest of mediums, is like some rare exotic as regards the care that must be taken to protect it. Glass cases have now been made partially lining the walls of Galleries 6 and 7, in these are enclosed the specimens that could owing to their delicacy of workmanship or gold enrichment be affected by exposure. Such armour and arms as are now placed on the walls unprotected by glass, are those chosen as not suffering by their open position.

Since the re-arrangement of the armoury was necessary by the addition of many glass cases, an opportunity became possible for a certain chronological sequence to be followed. A wide classification has been adopted, and it will be seen that groups of armour and arms extending over a period of fifty or seventy years are now classed together, starting with the earliest specimen No. 1 in Case 1, Gallery 7.

A difference will be noted also in the appearance of many individual pieces of armour and weapons, for as the occasion occurred before each example was placed back into its new position it was most carefully cleaned of the accumulation of dirt, oil and in some cases discoloured varnish with which it was coated. This cleaning in many cases revealed surfaces of fine gilding, silver and gold inlay in almost pristine beauty and plates of original burnish. All bad restorations have been removed, and in certain instances suits restrapped, when it did not necessitate the removal of any original leather, rivets or buckles—such improvements being always made with old material. In many cases it may very rightly be considered that an example is overcleaned; but it must be understood that all such instances of vigorous scouring took place prior to the armouries becoming the property of the nation, and before they received the proper consideration and care they most justly merited.

In Gallery 7 commences the collection of armour and arms of European origin, and amongst some of the first numbers in this gallery will be found the interesting series of early swords dating

from the 11th century, purchased by Sir Richard *en bloc*, together with other arms and armour from Mr. Spitzer for the sum of 73,000*l.* Most of the specimens so acquired can be traced owing to the fact that they formed part of the Nieuwerkerke collection. In this gallery are the cases numbered 1 to 7. No. 1 contains the collection of swords of the 13th, 14th, 15th, and early 16th centuries, variously formed and characteristic of their periods; also fine helmets of the 15th century and individual pieces of armour. In Case 2 is shown the famous vizored bascinet from the Meyrick collection. Case 3 contains helmets of the 15th and early 16th centuries which, though devoid of surface decoration, form perhaps one of the most interesting groups in the collection. As they are described in the catalogue to enumerate them here is unnecessary, but special attention should be directed to the one tilting helmet (No. 78), as it is, possibly, the only head-piece in the collection that can be identified as being an example of English workmanship.

Case 4 illustrates enriched weapons chiefly of the Italian renaissance, including the series of that Venetian short sword known as the *cinquedea*, a defensive weapon which lent itself to the richest decoration. There are also in this case helmets of the first period of decorated armour. Case 5 contains serving-knives of the 14th and 15th centuries, some of historical interest. Case 6 continues the display of fighting swords of the first half of the 16th century; also interesting closed helmets of the same date. Case 7 shows the rare saddles of early date and a series of bosses collected from bits and bridles of varying periods. Starting with No. 308, the walls of Gallery 7 are occupied with hafted and other weapons, interposed with suits of armour, the most interesting being a tilting set (No. 327), made in the last years of the 15th century in Augsburg for use in *Das Deutsche Stechen*.

Gallery 6 possibly contains the greatest treasures of the armoury, as in it are the weapons and armour that have historical interest, besides showing most of the enriched armour, which always finds popular favour. On entering, immediately on the right is a large wall case numbered 8.

This contains, amongst other pieces of note, a three-quarter suit of armour (No. 380), copied from the slashed civil costume of circa 1520, helmets, shields and enriched swords, also a superb half-suit of armour, made probably by Wolf of Landshut (No. 428).

In the next case (No. 9), lining the east end of Gallery 6, are two suits of especial interest (No. 435), the complete suit of armour fashioned by the English armourer Jacob Topf or Jacobi, for Sir Thomas Sackville, and the splendid half-suit, the work of Lucio Picinino, made for Alfonso II, Duke of Ferrara. In this case also is a fine series of cup-hilted rapiers, with their accompanying left-hand daggers, likewise helmets and a few hafted weapons of elaborate workmanship.

Of the four cases in the centre of the gallery, Case 10, the first arrived at, contains the collection of rapiers or town swords of the 16th and 17th centuries, variously chiselled, damascened with gold and silver, and some pierced with lace-like fineness, all of the highest quality. Case 11 is very similar in its contents, embracing enriched swords, rapiers and a few armaments of the middle of the 16th century. It is in Case 12 that some of the most precious possessions of the armoury are deposited; here is the famous embossed and damascened shield bearing at the top the authenticated monogram and adopted crescents of Diane de Poitiers (No. 632). This justly ranks as one of the finest pageant shields in existence. The famous shield in His Majesty's collection at Windsor and the Giorgio Ghisi shield in the Rothschild bequest at the British Museum may possibly have a prior place as regards quality and technique of workmanship; but in that alone, for they lack that sense of dignity and completeness of design which has been attained in the shield under discussion. To connect the French Royal cipher figuring in the Wallace shield with its undoubted Italian workmanship would no doubt, could it be established, form the foundation of an unwritten page of history. A piece of armour also of historical interest, if of less artistic merit, is the helmet (No. 640), in the same case. Thanks to the discovery made by Mr. Claude Phillips, it has been found to be part of the pageant armour made for Francesco Bernardo of Bergamo, the shield belonging to the same panoply being in the Museum at Bologna.

Case 13 contains certain examples of more English historical interest, namely, the gauntlet of a suit of armour in the Royal collection at Windsor made probably by William Pickeringe for Henry Prince of Wales, eldest son of James I, likewise the sword belonging to the same prince (Nos. 668 and 666). In this case are the dagger of Henry IV of France given him on the occasion of his marriage with Marie de Médicis in 1599, by the City of Paris (No. 669), and the fine embossed shield that in Sir Samuel Meyrick's time was believed to have belonged to the Emperor Charles V (No. 661). It is, however, of a later date than that of this all powerful monarch, and is without doubt by the same hand that made the shield in the Windsor collection already referred to. Both are of French workmanship, and of the third quarter of the 16th century.

In the centre of the gallery is placed the splendid equestrian harness for which the armoury is famous, a suit in the vaguely styled "Gothic" fashion, made probably in France in the third quarter of the 15th century. The mounted warrior is set up in the attitude of reining in his war horse, the sword arm uplifted. This may by some be considered unnecessarily theatrical in its pose, but this attitude was adopted as best shewing to advantage the completeness of the armament and the elasticity of its parts. This suit was an item of foremost importance in Count Nieuwerkerke's collection.

Simply arranged around the walls of Gallery 6 are the more ordinary types of armour and arms, including a series of halberds and their accompanying morions from the *Trabanten Guardia* of the Electors of Saxony.

Gallery 5 shows chiefly the superb collection of fire-arms and their appurtenances arranged in Cases 15, 16, 17, 18 and 19, amongst which two items are worthy of close scrutiny, the breech-loading arquebus (No. 794) and the match and wheel lock gun (No. 828) said to have belonged to Louis XIII of France.

In the centre of the gallery is an equestrian black and gold suit (No. 851) taken by Napoleon I from the arsenal at Munich where it was traditionally ascribed to the Elector Joseph of Bavaria.

Case 19 shows the tilting pieces of a suit doubtless by Wolf of Landshut, formerly in the Meyrick collection, the suit itself being in the collection of the Duke of Northumberland at Alnwick Castle. Arranged on the walls are armour and arms of minor interest and less perishable nature; they are nearly all of late 16th and early 17th century date. At the end of the gallery is placed a cannon which may be accounted a masterpiece of the bronze-founder's art; it is a *cire perdue* casting in the highest relief by the Venetian John Marzarolli, signed and dated 1688.

To each example has been assigned a nationality and an approximate date, perhaps somewhat rashly, for in some cases the attribution is little more than a guess; but as a rule from the general form of the individual weapon or armament rather than from its decoration has the country of its production been suggested. It is therefore to be hoped that the surmises in the majority of cases are correct, for to no piece has been assigned a date and nationality without the most careful comparison with some existing dated or otherwise authenticated specimens.

In the rearrangement of the armouries the writer begs to thank M. Felix Joubert for the studious care he has taken in any of the restorations that were considered necessary and for the assistance he has lent throughout. Thanks are also due to Major Victor Farquharson for having kindly placed his expert knowledge on the mechanism of the fire-arms at the disposal of the compiler of the catalogue. The fourth edition of the catalogue has afforded the opportunity of correcting many verbal and other errors which have crept into previous editions. It has also been subjected to the closest criticism, and it is therefore to be hoped that as a small work of reference it may be considered useful.

GUY FRANCIS LAKING.

NOTE.

In the measurement of the sword blades, the length has always been taken from the exterior of the hilt to the point.

The abbreviation of Dec. for decorated or decoration has been utilized throughout the catalogue.

The nationality and date of a sword or dagger is always taken from the fashion of the hilt.

The inscriptions on the blades, etc., have been copied literally and often read with little or no sense ; this may be accounted for by the abbreviations so liberally used in the 16th and 17th centuries.

The Armoury was rearranged and renumbered in 1908-9. With a view to facilitating reference to the earlier editions of the Catalogue, the original number of each piece is enclosed in brackets at the end of each description. A key to the renumbering will be found at the end of the Catalogue.

WALLACE COLLECTION.

EUROPEAN ARMOUR AND ARMS.

GALLERY VII.

CASE I.

- 1. Sword.** Flat crown-shaped pommel (five lobes above), and short, straight quillons, square in section rounded at the ends, with small circular piercing. Grip wanting. Dec. with ornament plated in silver on a cross hatched ground. On the top face of the quillons the silver ornamentation is applied in the form of many parallel strands of wire. The decoration has much perished. The blade, grooved, $30\frac{1}{4}$ ins. long, $2\frac{1}{2}$ ins. wide, bears traces of an inscription or ornament down the centre groove, but it is through rust oxidisation almost obliterated.

Probably 9th or 10th century and of Scandinavian origin.

This rare sword was formerly in the collection of the Count de Nieuwerkerke. It possesses many similar features to the sword in the British Museum, found in the River Witham, and in point of date is probably contemporary. Several swords of this type have, within the last ten years, been found in the Thames at London.

(12)

- 2. Sword.** Brazil-nut shaped pommel, straight quillons, square in section, narrowing a little towards the ends. Grip wanting. Dec.: none. The blade slightly tapering, grooved on either side, 32 ins. long, 2 ins. wide.

German, about 1200.

(19)

- 3. Sword,** with curiously flat wheel pommel, lightly fashioned quillons, thickening at the ends, drooping towards the blade. Grip wanting. Dec. : none. The blade, slightly tapering and grooved, 33 ins. long by 2 ins. wide, flattens to a broad tang.

Probably English, about 1300.

This sword greatly resembles in general outline one now in the Maidstone Museum—probably of English origin, although the pommel of the Maidstone sword inclines more to the Brazil-nut form of No. 2.

(18)

- 4. Sword.** Wheel pommel, straight octagonal quillons swelling slightly at the ends. Grip wanting. Dec. : none. The blade, slightly tapering, 33½ ins. long, 2 ins. wide at the hilt, has a broad channel $\frac{5}{8}$ of an inch wide running down either side ; it is continued up the tang.

Probably French, about 1340.

(48)

- 5. Thrusting Sword.** Wheel pommel, slightly drooping quillons, oblong in section. Grip wanting. Dec. : none. The blade, stiff and four-sided, tapers to a point 29½ ins. long, 2¼ ins. wide, with the armourer's mark, a Gothic T, 7½ ins. from the hilt.

French, about 1350.

A sword bearing the same armourer's mark, the same in all workmanship, but with the slight difference of being one inch longer in the blade, was in the collection of the Baron de Cosson, and exhibited at the Victoria and Albert Museum, 1891-93. That sword was found in France.

(13)

- 6 & 7. Pair of Gauntlets,** with short bell-shaped cuffs, and three radiating flutings between the knuckle joints, continuing down the back of the hands. The gauntlets are formed of one piece, with the exception of the under part of the wrist, where a small plate 1½ ins. wide is rivetted in, probably for the purpose of enlargement. Dec. with a band of brass or latten, 1¼ ins. wide, appliqué round the edge of the cuff ; this is embossed into a fluted and dotted moulding, between which is the word *Amor*, twice repeated on an engraved matted ground. A pine staff wound with a riband is on either side. Around the bend of the wrist is another appliqué band of brass worked to a cabled pattern (missing on the right gauntlet). Around the finger edge is a brass band, $\frac{1}{4}$ of an inch wide, rivetted on, and engraved with an interlaced design. The finger plates are wanting.

French, about 1360-90.

From the collection of the Count de Nieuwerkerke.

These very rare gauntlets are of the highest interest on account of their early date, and are unique in this country. The only pair that in any way compete with these in quality of workmanship are those now in the Bargello at Florence, to which museum they were bequeathed by the late Mr. Resman. There is also a gauntlet of this period in the armoury of the late Mr. Frederick Stibbert, now the property of the City of Florence. In the Tower of London there is a gauntlet purporting to be of the end of the 14th century, but it is a forgery. The gauntlets hanging over the tomb of the Black Prince in Canterbury Cathedral are of much the same type, but they are entirely fashioned of gilt brass, and of indifferent workmanship.

(215 & 216)

- 8. Sword,** blackened hilt. Wheel pommel, with circular sunk centre, the quillons of oval section, slightly ridged on either side, diminishing at the ends and drooping gently towards the blade, the grip bound with cord (modern). Dec.: none. The blade, of diamond section, stiff and strongly tapering, $2\frac{1}{2}$ ins. wide at the hilt, 30 ins. long, a small armourer's mark in copper.

French, about 1400.

From the collection of the Count de Nieuwerkerke.

(51)

- 9. Sword.** Wheel pommel of somewhat flattened form, straight quillons, tapering slightly at the ends. Grip wanting. Dec.: none remaining. The blade, six facettted in section, stiff, and tapering to an acute point, $1\frac{1}{4}$ ins. wide at the hilt, 30 ins. long.

Probably English, about 1350.

(53)

- 10. Sword.** The pommel flat and triangular in plan, with champhered edges, straight quillons, thickening slightly in the centre, round in section. Grip wanting. Dec.: none. The blade, of flat lozenge section, $1\frac{3}{8}$ ins. wide at hilt, 30 ins. long; an armourer's mark in copper.

Probably English, about 1380.

(54)

- 11. Thrusting Sword.** Octagonal pear-shaped pommel, straight flat quillons, broadening at the end, each pierced with a small cross. Grip wanting. Dec.: none remaining. The blade, stiff and finely tapering, of diamond section, grooved and inscribed (illegible), $1\frac{1}{8}$ ins. wide at the hilt. $34\frac{1}{2}$ ins. long.

Probably Italian, about 1400.

(49)

- 12. Sword.** Flat facettted, pear-shaped pommel, drooping quillons, flat in section. Grip wanting. Dec.: none.

(W.C. A.)

A 2

The blade stiff and four-sided, tapering to a point (about 5 ins. of which is missing), 23 ins. long, 2 ins. wide.

Probably English, about 1400. (16)

13 & 14. Lower Parts of the Legs of a Monumental Brass. They are of bronze, and represent the mail chausse and solleret of about 1250. The conventional design of mail is engraved upon the surface. The spurs have short necks and large eight-pointed rowels. The straps of the spurs are now grooved out from the surface of the plate; were no doubt formerly enriched with champlevé enamel.

Probably Flemish, about 1250

From the collection of M. Springer.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

But few pieces of existing armour of this early date remain, so that under the circumstances it is well that these two fragments, illustrative of the defensive harness of the 13th century, should find a home with this collection of armour. A very curious feature is, that in place of the customary prick spur associated with the 13th century, we see represented a spur with a rowel of eight points and of a fashion that in an ordinary way would be ascribed to circa 1390.

(817 & 818)

15. Helmet (Bascinet or Barbute). The skull of conical form slightly ridged towards the apex. The face opening is of inverted U form. Following the line of the border, except on the prominent cheek projections, is a close row of small holes for the attachment of the lining, and inside these, some $2\frac{1}{4}$ ins. apart, a row of staples through which a cord was passed for the fastening of the camail; these cease over the forehead, in the extreme centre of which are two small staples with upright projections placed one above the other. It is somewhat difficult to determine what their use may have been, but it is not improbable that they were for fixing up a movable nazal, like those seen in the monuments of Albrecht von Hohenlohe (1319), Günther von Schwartzburg (1349), and Ulrich Landschaden (1369). Dec.: none.

Italian, about 1400.

Formerly from the collection of the Count of Thun, at Val di Non and later

From the collection of the Count de Nieuwerkerke.

A barbute of very similar form is in the Poldi-Pezzoli Museum at Milan.

(213)

16. Backplate with garde-de-rein of three plates, companion to the breastplate, **No. 32.** (132)

17. Left thigh guard (Garde-cuisse) for tilting. Dec. with radiating fan-shaped fluting, incised with lines. A series of holes for the attachment of rivets for the lining follow the contour of the border.

German, about 1460. (1004)

18 & 25. Pair of Thigh and Knee pieces (Cuisses and Genouillères). The cuisses are composed, besides the main plate, of a smaller plate at the side coming well round the back of the thigh and now attached by rivets, in place of the original hinges; above are five plates fastened by almayne rivets. Dec. with ridges, radiating ridges above, and steel-headed rivets. The genouillères are narrow and composed of three plates with heart-shaped plates to protect the bend of the leg. Similar decorations.

German, about 1480. (453 & 457)

19 & 24. Pair of complete Shell Arms and Gauntlets. Russet surface; they are composed of, on the right arm, an espalier of three plates, on the left arm, two plates only, and rere and vam braces for the exterior of the arm. Coudes with a flattened projection above the humerus. The coude is embossed in the bend of the arm with a circular rondel with convex centre. Gauntlets of four plates; the cuffs are curious, as they are fastened by a rivet sliding in a slot on the vam brace. Dec.: none.

Probably German, about 1460.

These complete shell arms are one of the most interesting objects in this collection on account of their early date, and the feature of the rondel on the elbow plates. They are to be seen represented in pictures, tapestries, etc. but are of the greatest rarity in the actual armour itself.

(133 & 134)

20. Axe, with straight-cutting blade, rectangular at the base. The top edge forms an acute angle with the cutting edge, and has a semicircular pierced projection. Dec. with deep etching. On one side the sacred monogram I · H · S in Gothic characters, on the reverse the letters M · A.

Probably French, about 1400. (357)

21. Pole Axe, the head entirely forged from one piece. Strong semi-circular axe head, and on the opposite side a hammer with pyramidal projections. The head terminates in a spike, of bayonet section, 9 ins. long. Two

iron straps of the same piece as the head pass down the haft to the distance of $31\frac{1}{2}$ ins.

Probably French, about 1400. (92)

22. Mentonnière, of two plates. The top edge is hammered outwards to a triangular section, just below which is a row of holes some $1\frac{1}{2}$ ins. apart, to which could be attached a lining. The top plate is held in position by a spring catch.

German, about 1480.

On this piece is stamped a double armourer's mark, that of the GROSSCHEDT OF LANDSHUT. The well known armourer of that name was Franz, who worked about the year 1560, but from the character of this mentonnière, which cannot be later than the last quarter of the 15th century, it would appear that it was made by some unknown member of the Grossschedt family of earlier date.

(840)

23. War Hammer. The head is composed of two parts, (1) the strong pyramidal beak, on the reverse side of which is the hammer. This is of diamond section and with a dentated face. Attached to this piece are two short straps carried down each side of the shaft; (2) the diamond-shaped spike widening to a rectangular socket, which fits over the end of the beak and hammer, and is secured in position by a rivet with pyramidal head. Dec.: none. Octagonal haft, shod with iron, $21\frac{1}{2}$ ins. long.

German, about 1460.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(356)

24. See No. 19.

(134)

25. See No. 18.

(457)

26. Quiver for bolts, quarrels or quarries, as they were variously called. It is of wood, of hemispherical section, narrowing at the top, and just below the opening of which is a grotesque face; the whole surface is covered with hide; the lower part having the hair on the exterior.

German, about 1470.

In it are ten crossbow bolts, four have triangular barbed heads. Three have four-sided spear-shaped heads, and three have heads of similar form but stouter make.

From the collection of the Count de Nieuwerkerke.

M. Viollet le Duc in describing this quiver in his *Dictionnaire du Mobilier Français*, Vol. 6, page 353, dates it as belonging to the end of the 14th century, but it is more probably of date now ascribed to it.

(1185)

27. Left-hand Gauntlet, of steel, now russeted, with long pointed cuff, articulated plates of four parts, a knuckle metacarpal plate with gadlings. The original thumb-piece is attached. Dec. with fine radiating and transverse flutings, the bordering of the plates edged with escallops and piercings. The finger plates wanting.

German, about 1470.

(211)

28. Right-hand Gauntlet, of elegant form. The cuff is pointed, the extreme edge turned outwards to a triangular section. It finishes in a V-shaped edge, beneath which fits another plate, working on almayne rivets. There are four metacarpal plates, the first embossed for the wrist bone (ulna). The knuckle plate, shaped to four low gadlings, is of latten or brass. Three steel finger plates, the fourth plate of latten, pierced with four holes into which are fitted the rivets for the lining strap.

German, about 1465-70.

(204)

29. Right-hand Gauntlet, with long, graceful, pointed cuff, articulated metacarpal plates of five parts, finishing in gadling knuckles. Dec. with delicate radiating fluting, and channelling slightly engraved with a corded pattern, the edges of the plates pierced with hearts and serrated, and fastened with almayne rivets finished with rosette heads.

German, about 1470.

(212)

30. Archer's Helmet (Salade). The skull slightly ridged. The face opening of inverted U form. The entire border is turned outwards on a wire, to a semi-circular section. Around the centre of the skull is a series of holes, through which the rivets pass for the attachment of the lining strap. Dec.: none. 10 ins. high.

Probably English, about 1450.

(35)

31. Helmet (Salade), entirely forged from one piece. The skull has a slight ridge formed to the section of an acute angle, the tail is $4\frac{1}{2}$ ins. long, the edge curved and finished by being turned outwards to a semi-circular section. The ocularium, formed as a slit $1\frac{1}{2}$ ins. from the lower edge, is chamfered to a right angle on the lower edge. A row of rivets round the centre of the skull were for the

attachment of a strap, to which could be sewn the lining.
Dec. : none. $9\frac{1}{2}$ ins. high.

German, about 1440.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(201)

32. Breastplate. of graceful form, with slight tapul, the top edge strongly flanged to a triangular section, the gussets of similar design, attached by almayne rivets. On the right-hand side are four circular holes placed in a perpendicular line, to hold the staples for the attachment of the lance rest. Dec. with radiated fluting from the centre of the waist. Three plates of the taces attached.

Probably Italian, about 1480.

(101)

33. Sword (Hand and a Half). Blackened hilt; quatrefoil mushroom-shaped pommel, straight spirally-fluted quillons, ending in quatrefoil rosettes. The left quillon at the end is turned abruptly to a right angle. Dec. : none. The grip of wood; it has originally been covered with an interlaced design of cord and gold thread. The blade, $39\frac{3}{4}$ ins. long, of flattened hexagonal section, grooved, inlaid with the running wolf mark, and on the ricasso roughly engraved with a date 1415.

German, about 1490-1500.

The date 1415 cannot be accepted, as the ricasso did not come into use or fashion until the last quarter of the 15th century at the earliest. The engraving of the date is certainly contemporaneous with the blade, which, judging from its manufacture, must be of the end of the 16th or first years of the 17th century. Often sword blades of this type have stamped upon them the number 1414, together with the running wolf mark; with this combination they may be accepted as being the work of the Austrian early 17th century bladesmith, Steyr, who added the number 1414 to the running wolf sign, in order that his blades might not be confused with those of Passau, who had already adopted the running wolf as his stamp. The number 1415 may likewise have reference to the work of Steyr. It is not uncommon to meet with these early forged dates or names; as for example, the curved sword No. 1266 in this collection.

From the collection of the Count de Nieuwerkerke. M. Viollet le Duc speaks of this sword in his *Dictionnaire du Mobilier Français*, Vol. 5, page 393, as dating from the first years of the reign of Louis XI.

The Hand and Half sword was known in England by contemporary writers as the "Bastard" sword.

It was a weapon, the blade of which varied from between 38 to 48 ins. in length, and was equally serviceable for

cutting or thrusting. The length of the grip is perhaps its most noticeable feature; this usually takes the form of a flattened cylinder, swelling to a ridge a third of the distance between quillons and pommel, to which it suddenly tapers.

The use of this formation of the grip can be explained by the reference to the name of the sword, "Hand and a half." It was of sufficient lightness to be used effectively with one hand, but in a swinging downward cut, the left hand could be brought into use to reinforce the blow. The tapering top of the grip and base of the pommel giving sufficient room to obtain a firm hold with the left hand.

The birthplace of the "Bastard" sword was probably Germany, in the first years of the 14th century. It appears thirty years later in England, where its usefulness being universally appreciated, the type permanently remained through the 15th century until the simple form of its hilt was discarded for the more intricate rapier hilt type in the second quarter of the 16th century.

VVulson de la Colombière, also Joseph Swetman, speak of the "Bastard" in the first years of the 17th century. Of almost the same type and use are the *espadon* and Spanish *montante*.

(897)

34. Sword. The hilt is of copper gilt, a reproduction executed after the sword attributed to Donatello, in the Armeria of Turin.

Hollow circular pommel formed to the outline of two dolphins, their tails joining at the top; astride their backs sit amorini, who support between them a gorgon's head. The quillons are straight and of oblong section, issuing from an oblong block in the centre, which is chased in low relief with allegorical figures and cupids. The ends of the quillons have caryatid figure in low relief. Spirally wire-bound grip of modern construction and entirely out of character.

The blade, 29 $\frac{3}{4}$ ins. long, and 2 $\frac{1}{2}$ ins. wide at the hilt, tapering to a point. It is boldly etched with the crowned arms of England and France, surrounded by the garter inscribed—

HONI SOIT QVY MAL Y P(E)NSE 1509.

Below this is the figure of a satyr, supporting on his head a basket of fruit and flowers, on which are seated two infant satyrs blowing trumpets. On the reverse face are figures of horsemen in armour of the 17th century, and above them, supported by amorini, a trophy of various arms.

The blade, now in the hilt, has been cut down from its original proportions, which is apparent by the design being incomplete at the edges. It would be difficult to

say for what purpose and when the blade was originally made. Certainly it is old, but the date, 1509, at the end of the garter motto cannot be the period of its manufacture, as on the reverse face horsemen in the costume of about 1640 are introduced, also trophies of 17th century arms. The drawing of the whole is thoroughly Rubenesque and the design must be from the hand of a Flemish artist of about 1640-50.

Marcel Reymond, in "La Sculpture Florentine," under the heading of Donatello, in describing the Turin sword, states that it is signed in full with the artist's name, and from the character of the decoration must have been made at a late period in his lifetime. The Turin sword is signed in full, but upon the lower ferrule of the grip; however, of late years the genuineness of this particular part of the hilt has been openly discussed, and it is now generally accepted that the signature of Donatello is a forgery, although the quillons and pommel remain a triumph of renaissance design.

(670)

35. Sword, bronze hilt. Flat wheel pommel, slightly sunk on either side, containing a classical profile medallion after the antique, with the head of AGRIPPA, B.C. 63+12, inscribed—

M · AGRIPPA · L F · COS · III

MARCUS AGRIPPA, SON OF LUCIUS, CONSUL FOR THE 3RD TIME.

on the reverse a medallion, also after the antique, of JULIUS CÆSAR, B.C. 63+12, inscribed—

DIVIIVLI.

DIVI JULII.

Round the edge of the pommel is engraved a riband ornament; drooping quillons ending in spiral curls. Dec. with acanthus leaves in relief. Cord-bound grip swelling in the centre. The blade, $35\frac{1}{4}$ ins. long, $2\frac{1}{8}$ ins. wide at the hilt, tapers to an acute point and has a strong ridge running down either face, stamped with ten eye-like characters on either side, and etched at the hilt with Orpheus playing the lute, surrounded by animals, etc.

Italian, about 1470.

From the collection of M. Beurdeley.

From the collection of the Count de Nieuwerkerke.

There is every indication that the bronze quillons of this graceful sword are modern and have been made to characterise with the pommel, which is of the best period of the Italian renaissance. They complete the sword in balance and render it a useful weapon in the hand.

(39)

36. Sword, the hilt of copper, thickly gilt. The pommel of fish-tail form, the quillons straight, circular in section, swelling at the ends, and finishing in hemispherical knobs. The grip of horn is shaped in continuation of the form of the pommel. Dec.: none. The blade, 35 ins. long, $1\frac{1}{2}$ ins. wide at the hilt, tapering to a point, of flattened diamond section, it has an armourer's mark, inlaid in copper, 8 ins. from the hilt.

Italian, about 1460.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

M. Viollet le Duc in describing this sword in his *Dictionnaire du Mobilier Français*, Vol. 5, page 385, dates it as belonging to the beginning of the 15th century, also likening the mark on the blade to the coronel on the tilting lance. The former statement is hardly accurate.

A sword very nearly similar in form to this is in the Musée de Cluny. It is among those left by the late M. de Beaumont. The blade, however, of the Cluny sword is finer, and engraved with the arms of the Visconti family.

(667)

37 & 47. Pair of Mitten Gauntlets. The cuff has a slightly sunk band round the border; the under plate is hinged below, and has a spring catch above. Metacarpal plates of five parts, finger plates of four parts. The plates are secured together by brass-headed almayne rivets. Dec. with plain incised lines.

German, about 1515.

(876 & 877)

38 & 40. Pair of Gauntlets. Short cuffs. Five metacarpal plates over the back of the hand, salient knuckle guards in four ridges, and short finger plates, on each of which is rivetted a leather strap for the attachment of the chain mail mitten. Dec.: none.

German, about 1480.

(75 & 76)

39. Helmet (Salade) of barbute or classic form, entirely forged from one piece. It closely resembles the Etruscan helmet and must have been suggested by that model. The skull is high and finely moulded, the ocularium takes the form of two oval apertures; the nasal guard falls in an acute angle some $2\frac{1}{4}$ inches between these. Around the skull is a row of 14 rosette-headed rivets for the attachment of a leather strap which remains, and to which could be sewn the lining.

North Italian, about 1470.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(202)

40. See **No. 38.** (76)

41. **Deep Standard or Gorget**, of rivetted mail, strongly reinforced around its upper portion.

European, late 15th century.

From the collection of the Count de Nieuwerkerke.

(104)

42. **Sword** (Two - handed). Blackened hilt. Elongated, faceted, fig-shaped pommel; the quillons are straight, circular in section, taper, and swell into lobes at the ends, a small shell-shaped projection in the centre falls and lies flat on either side of the blade; cord-bound grip (modern) Dec.: none. The blade, 46 ins. long, 2½ ins. wide at the hilt, of flattened diamond section, and tapering to a point.

Probably Italian, about 1480.

From the collection of Count de Nieuwerkerke.

(1001)

43. **Vizor of a helmet** (Armet), russet steel. Embossed with a grotesque mask with moustachios. The ocularia are formed by two narrow curved piercings in the eyebrows. Border etched and gilt, with trophies of arms, floral scrolls, etc.; the details of the face are executed in a like manner.

Italian, about 1535. (School of Missaglia.)

The vizor has been connected to the skull by a hinge and staple attachment beneath the plate, as in the armet **No. 84**, Case III.

(374)

44. **Breastplate**, entirely of blued steel of slight and graceful globose form, with strong turnover, of triangular section, beneath the neck. The gussets are wanting. It is cut away at the waist, and has taces of four plates, the edges of which, in the centre, are formed of double dolphins. Dec. with an oval panel in the centre of the bust with the figure of St. Barbara, etched and gilt, dolphins, and scale ornaments round the edges.

Italian, about 1510. (School of Missaglia.)

(85)

45. **Sword**. Gilt hilt with fig-shaped pommel and drooping quillons of diamond section; leather-covered grip. Dec.: none. The blade, 33 ins. long, stiff, tapering, and doubly grooved, etched and gilt at the hilt with scrolls, etc.

Probably Italian, about 1530-50.

(479)

46. **Sword**. Wheel pommel, 1½ ins. deep, diagonally curved quillons, circular section, widening at the ends, leather-

covered grip (modern). Dec.: none. The blade, 36 ins. long, $1\frac{3}{8}$ ins. wide at the hilt, of flat diamond section, stiff and tapering. The whole hilt has been much over-chained.

Italian, about 1480.

From the collection of the Count de Nieuwerkerke.

(43)

47. See **No. 37.**

(877)

48. Sword. The hilt is of copper gilt; the pommel of flattened leaf-shaped form, with a grotesque mask on either side. The quillons, which are of oblong section, droop toward the blade, and finish at the ends in spiral curls. In the centre they extend to a point over the blade, and leaving as decoration a folded acanthus leaf. Modern grip covered with shark skin and entirely out of character with the hilt. The blade, $31\frac{1}{2}$ ins. long, $1\frac{1}{2}$ ins. wide at the hilt, slightly grooved, the edges chamfered, stamped with the wolf mark.

Italian, about 1525.

(676)

49. Sword (Hand and a Half). The hilt of blued steel; inverted pear-shaped pommel, straight quillons, ending in pear-shaped knobs, a ring guard on either side. Dec.: none. The grip is moulded, bound with cord, and covered with leather. The blade, 38 ins. long, $2\frac{1}{2}$ ins. wide at the hilt, with slight shallow groove, tapering to a point.

German, about 1510.

(40)

50. Circular Buckler. Round the border is appliqué, a narrow band, 1 in. wide, flanged outwards on the edge to catch the point of the adversary's sword; in the centre is a deep boss, in which is the grip. Around this are arrayed appliqué crescents and bombé circles, one of them fitted with a hook. 15 ins. diameter.

Italian, about 1540.

(445)

51 & 60. Pair of Thigh and Knee Guards (Cuisses and Genouillères). The cuisses extend far round the thigh, a greater bend being given by the addition of another plate, as in the equestrian suit **No. 620**, Gallery VI. The top edge is finished by being turned strongly to the section of a triangle, this would effectively prevent a hostile weapon glancing up the cuisse and entering the groin. There are two extra plates beyond this triangular ridge. The genouillères are of five plates, the plate protecting the knee is large and of oblong form, finely fluted radiations from the centre. The decoration of

the whole consists of bands of etching and gilding having for subject the pomegranate with its root and fruit. The plates are joined by almayne rivets with latten-covered heads.

Italian, about 1480-1500.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(862 & 863)

52 & 61. Pair of Gauntlets. The cuffs are pointed and slightly ridged down the front. The metacarpal plates, two in number, are wide, the second continues round and is joined by a rivet on the inside of the wrist. The knuckle guard is hollowed into three grooves, strongly chamfered on the top side; scaled fingers. The border of the cuff is roped, and has a narrow sunk band. The gauntlets are dec. with etching and gilding of scrolls, etc., round the cuff, bordering to the wrist plates, and across the knuckle plate.

Italian, about 1530-40.

(868 & 869)

53. Archer's helmet (Salade), of the barbute type, with high skull-piece and ridge of keel form, the lower edge considerably curved outward. The edge is bordered by being turned over a wire to a semicircular section. The face opening is formed as an inverted U. The right cheek plate is curious as it is hinged, in all probability to facilitate the wearer taking aim. A row of rivets passes round the centre of the skull for the attachment of the lining strap. Dec.: none. 11 ins. high.

Venetian, about 1470.

From the collection of M. Henry Courant.

From the collection of the Count de Nieuwerkerke.

(31)

54. Pole Axe. The head is composed of two parts. (i.), a triangular blade with straight cutting edge, and from the same piece, on the opposite side, a strong oblong hammer head, with four rows of dentated projections; and (ii.), a strong four-sided spike, $7\frac{3}{4}$ ins. long, the socket of which fits over the centre of the blade and hammer, and terminates in a short strap finished with a shell ornament. The two pieces are secured together by a strong rivet with a pyramidal head at either side. Dec. with trefoil piercings and horizontal bands of brass inlaid flush to the surface; down the centre of the face of the hammer is a brass band, with the inscription, in slight relief,

de bon (cœur). The wooden haft, strapped with iron, attached by rosette-headed rivets, also the rondel that protects the hand, are restorations.

French, about 1470.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

A good many pole-axes of this type have been found in England; indeed, the form of this one is particularly English. M. Viollet le Duc, however, speaks of this specimen as being French, doubtless from the fact that it bears a French inscription; but that is no criterion, as most English-made pieces in the 15th and 16th centuries were so inscribed.

(55)

55. Mentonnière forming an extra tilting piece. Dec.: none.

German, about 1520.

(103)

56. Mace, partly of blackened iron. The head is composed of seven flanges, with spear shaped projections, widening towards the points. The whole surmounted by a pyramidal knob. Dec.: with bands of parcel gilding. Hexagonal haft with two small shields in low relief inscribed S.P.Q.R., the grip of cross hatched quilted design, parcel gilt; spirally fluted pommel.

Italian, about 1530.

From the collection of the Count de Nieuwerkerke.

(78)

57. Back Plate, with V-shaped opening at the top, behind which is rivetted another plate, freer movement is given by two laminated plates of inverted V-shaped form at the base. Attached is a garde-de-rein of three plates. Dec. with three rows of fluting radiating from the small of the back, toothed bordering to the plates, and double semi-circular flutings over the buttocks.

(74)

French, about 1470.

58. War Hammer. The head is composed of two parts, (1) the "bec du falcon," and on the reverse side the hammer head of diamond section; (2) the spear-shaped spike, coming to a faceted knob, and then widening to a rectangular socket, fitting over the centre of part 1 and continuing down the haft in narrow straps for $15\frac{1}{2}$ inches. Dec. with etched designs of portrait medallions, scrolls, etc., the grip covered with velvet and having a moulded faceted pommel of gilt steel.

Italian, about 1490.

(359)

- 59. War Hat**, of morion form with ridged skull, and deep sloping brim, the edge turned under and of circular section. Dec.: none. Stamped with the guild mark of the City of Augsburg.

German (Augsburg), about 1515-20. (135)

- 60. See No. 51.** (863)

- 61. See No. 52.** (869)

- 62. Light helmet** (Salade). The skull is slightly ridged, and has a tail piece of one plate, the lower edge of which is finished by being turned inwards on a wire. A plate $1\frac{1}{2}$ ins. wide runs across the forehead. Dec. with alternate bands of engraved flowering scrolls. 9 ins. high.

Italian, about 1490-1510.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

This salade much suggests the work of the celebrated family of Milanese armourers, the Missaglias, who worked from about 1468 into the commencement of the 16th century.

(86)

- 63. Breast and back plate**, of slightly globose form, ridged. On the right-hand side of the breast are four staples with oblong holes, on which was fitted the lance rest. Dec. with roping round the armholes and round the top border.

Italian, about 1515. (452)

- 64. Sword** (Hand and a Half). Blackened hilt. Flat diamond shaped pommel, drooping quillons, of diamond section, swelling at the ends, flattened ring and thumb guard. The grip thickens towards the pommel and is covered with leather. Dec.: slight roping on the ring. The blade, $39\frac{1}{2}$ ins. long, back edged, and slightly grooved.

German, about 1505. (24)

See note on the hand and a half sword after No. 33.

- 65. Sword** (Hand and a Half). Blackened hilt. Pear-shaped gadrooned pommel, diagonally-curved quillons, ring, counter and thumb guards. Dec. with gadrooning and bands of roping, fluted and roped leather-bound grip. The blade, with six facets, grooved and inscribed **S I G N O R**. 39 ins. long.

German, about 1530. (26)

See note on the hand and a half sword after No. 33.

66. Sword (Hand and a Half). The hilt entirely of blued steel. The pommel and grip are of one piece, of hexagonal section, fluted down either side, and widening towards the pommel end, which terminates in a fish-tail form. The quillons are straight; single ring, in the centre of which is a small V-shaped counter guard. Thumb bar on the reverse. Dec. with four oblong panels of silver on the grip, engraved with a chequered design; the ends of the quillons and counter guards and centre of the ring are chiselled with dolphins' heads. The blade, 40 ins. long, back edged and trebly grooved the whole length, inlaid with the wolf mark in brass.

German, about 1540.

See note on the hand and a half sword after **No. 33.**

(60)

67. Sword (Two handed). The hilt entirely blued. Inverted fig-shaped pommel, straight quillons, of circular section, ending in similar knobs to the pommel, and single rings on either side; cord and leather covered grip, 13½ ins. long. The blade, 53 ins. long, of flattened, hexagonal section, long ricasso, from which project two lateral bars, grooved and inscribed **JOANES DEAGIRE.**

Spanish, about 1500.

(907)

68. Sword (Hand and a Half). Blued hilt. Fig-shaped pommel, diagonally-curved quillons of circular section, terminating in a similar form to the pommel, ring guard, and pas-d'âne; from the centre of the ring to the end of the right-hand pas-d'âne is a counter guard, and from the end of the left-hand pas-d'âne another short counter guard projecting at right angles. Dec.: none. Shaped grip bound with cord. The blade, 38¾ ins. long, of flattened hexagonal section, engraved with the wolf mark.

German, about 1515-20.

See note on the hand and a half sword after No. 33.

(996)

69. Sword (Hand and a Half). Blackened hilt. Fig-shaped pommel, straight quillons of circular section, with a ring guard on either side. Dec.: none. Fluted wire-bound grip. The blade, 43¼ ins. long, flattened hexagonal section, grooved, and inscribed—

SPERAVIT IN TE DOMINE

fluted ricasso.

Probably Spanish, about 1540.

This sword and the sword No. 217, Case 6, are similar in all respects to one taken from the Armoury of the Knights of St. John of Jerusalem in the Palace at Valetta, Malta, now

in the Royal Collection, Windsor (No. 44 in the Catalogue of that Collection). The Windsor sword was given to King George III by General Pigot in 1821. A fourth sword of exactly similar type is still in the Arsenal at Valetta (No. 440 in the 1904 Catalogue of that Armoury).

See note on the hand and a half sword after No. 33.

(999)

70. Sword (Hand and a Half). Spirally fluted, fig-shaped pommel of knotted appearance; diagonally curved quillons, of diamond section terminating in a like form to the pommel; the ring of trefoil shape, the left side of the *pas d'âne* at the base projects to a right angle, the right joining the trefoil ring in the centre. Attached also is the double knuckle guard joined by an S-shaped bar. The grip, of wood, covered with cord and leather. Dec.: none. The blade, 40 ins. long, slightly curved, back edged, and hollowed for 24 inches, and of flattened hexagonal section at the point.

Probably Swiss, about 1530.

See note on the hand and a half sword after No. 33.

(327)

71. Hunting Sword or Falchion. The pommel is flat and widens at the end following the line of the grip, knuckle guard of flattened octagonal section and small drooping quillon terminating in a disc. Single ring. Polished horn grip. The blade, $30\frac{3}{4}$ ins. long, curved back edge, falchion-shaped, and trebly grooved.

German, about 1540.

From the collection of M. E. Meyer.

From the collection of the Count de Nieuwerkerke.

Upon the pommel is a small etched shield of arms with the initials I. I. B. above and the date 1658 below. These have been added at the period the date indicates, for, from the formation of the sword itself, and from the excellence of its workmanship, it assuredly belongs to the period to which it is assigned—the first half of the 16th century. The quality of the metal used in its manufacture is superlatively fine.

(478)

72. Helmet (Salade). The skull piece is without comb and of flattened form, the tail piece attached by two rivets. Around the lower edge, which is turned outward, are nine twin holes for the attachment of the lining. The vizor is remarkable ($6\frac{1}{4}$ ins. wide at its greatest depth), being embossed with a nose and eye form, above which is the flanged slit for the ocularium, below this on either side being eleven upright piercings for breathing purposes. This *salade* is somewhat thin and light but of excellent workmanship. Dec.: none.

North German, about 1470.

(80)

- 73. Tilting Helmet** (Salade) entirely forged from one piece, of good strength and even thickness, the skull piece is ridged to the flattened keel form, the tail is 5 ins. in length and at an obtuse angle from the skull, the lower border is turned outwards. The ocularium is formed as a flanged opening 3 ins. from the bottom of helmet, the lower edge protruding $\frac{1}{2}$ an inch in advance of the top. In the front of the salade at the extreme bottom, is a small hinged roller, on which rested the tilting mentonnière. A row of nine rivets pass round the centre of the skull for the attachment of a leather strap (parts of which remain) to which was sewn the lining.

German, about 1500.

From the collection of M. A. Pickert, of Nuremburg.

From the collection of the Count de Nieuwerkerke.

(208)

CASE II.

- 74. Helmet** (Bascinet), with the snouted vizor, known as "pig-faced." Finely-formed conical skull piece, slightly ridged and finished in a blunt point. A row of small holes follow the contour of the skull, for the attachment of the lining coif, the larger holes inside these being made for the camail staples. The vizor acutely pointed and pierced on the right-hand side with 35 circular holes for breathing purposes, hinged to the skull by a pivot and staple, that could be detached at pleasure. $13\frac{1}{2}$ ins. high.

French, about 1400.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Armour*, by Joseph Skelton, F.S.A., Plate xiv., Figs. 3 and 4.

The bascinet [from the French *Bacyn*] in its earlier forms at the end of the 12th century was shaped to the modelling of the head, but by degrees became ridged, pointed at the apex, and finally, at the end of the 14th century, took the form of the one shown, No. 74. The earlier examples were without the vizor, and a nasal guard was often attached to the camail which could be lifted and secured to the forehead of the skull, as in all probability was the face guard of No. 15, Case 1. Later a vizor, hinged from a pivot in the centre of the skull, as in the Tower of London example, replaced the nasal guard, and from that developed the vizor pivoted at the side as in the one described above. The vizor of the later examples was invariably of the long "pig-faced" type, so often caricatured in contemporary miniatures and carvings. Speaking roughly, the duration of the bascinet was from 1200 to 1430.

This bascinet, as now shown, has certain modern additions, which, for the purpose of illustration, it has been thought wise to make :—The brass staples that attach the camail or mail tippet to the helmet are modern, though they are most accurately copied from existing examples ; they replace the rosette-headed rivets of 16th century fashion that were apparently added early in the 19th century, and which were entirely out of character with the bascinet helmet that they adorned. The staples, as here shown, were passed through the leather binding of the camail and a silk cord was then threaded through them to complete the fastening. Even as early as 1832 Sir Samuel Meyrick regrets that "some foolish person" had added the 16th century rosette rivets to the bascinet ; but, until the recent reorganization of the armoury, they were allowed to remain—a glaring anachronism. As placed in Case II., the bascinet is in the exact position it would occupy upon the head of a wearer, the vizor raised for breathing purposes.

(218)

CASE III.

75. Helmet (Salade), of the barbute type, with finely moulded skull piece of keel form. The face opening is shaped as the letter T, as in **No. 86**, but the ocularia are eye like in form, and have round the border a reinforcing piece, square in section. This would prevent a hostile weapon from glancing into them. The edge of the lower border is turned outwards, and is of triangular section. Around the middle of the skull is a row of flush-headed rivets for the attachment of the lining. An armourer's mark, probably that of Antonio Missaglia, of Milan, three times repeated is on the right-hand side of the skull piece at the back. Dec. : none. 11 ins. high.

Italian, about 1490.

From the collection of Signor Vendramini.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate lxxiv.

(219)

76. Helmet (Salade), russetted surface. The skull piece is ridged, and recalls those seen on the Italian armets. Projecting tail-piece of three plates, the border of the last plate turned under and stamped on the right-hand side with the armourer's mark. Across the forehead and over

the ears is an extra plate permanently attached by a rivet on either side, the lower edge turned under, the upper edge scalloped. Dec. with large brass-headed rivets following the line of the border.

Probably French, about 1480.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate lxxiv.

(91)

- 77. Helmet** (Salade), probably worn by a mounted archer. It has the lifting vizor. The skull piece on the crown is without a ridge, but becomes combed at the tail, the lower edge being strongly curved so that the helmet could be thrown well back on the head when not in use. The hinged vizor coming to a flattened point at the top is pierced with a narrow slit which forms the ocularium, below which it slightly projects. Around the border is a series of twin holes by which the lining was secured.

German, about 1460-80.

From the collection of M: Louis Carrand.

From the collection of the Count de Nieuwerkerke.

The Baron de Cosson in describing an exactly similar salade says, "The small holes, in pairs, were for the purpose of sewing in a lining which covered the inside of the vizor. . . . It is curious that this arrangement, which must have made the headpiece more comfortable, was not adopted in the heavier knight's salades, but it was perhaps thought more necessary in a light head-piece like this, which would be driven against the face by a heavy blow, and was probably worn without a bavier. Viollet-le-Duc engraves two archers from a manuscript of the '*Passages d'outre Mer*' who wear this identical form of salade, and the front view shows that no bavier was worn with it. These salades are also peculiar for the flattish tops of their crowns, there is no ridge whatever; also for their great length from front to back. . . . Viollet-le-Duc describes and engraves a very similar salade now in Sir Richard Wallace's collection," (the salade No. 77 just described) "but he was probably in error when he pronounced it to be French.

"Count von Törring Jettenbach, at Munich, possesses a similar salade. Dürer's knight wears a salade of this type as do also the brothers Stephen and Lucas Baumgartner in their portraits by this master on the wings of the Baumgartner altar-piece in the old Pinacothek at Munich."

There are two similar salades in the Tower, one, painted on the outside, from the castle of Ort in Bavaria; the other purchased at the sale of the arms and armour of the Baron de Cosson in 1893. That example originally came from Munich.

Another salade, almost the same, was in a private collection in Mgowo, Poland, since dispersed.

The suit said to have been worn by Robert of Sanseverino, 1487, now in the Ambras collection at Vienna, has an exactly similar salade painted with a chequered design.

There is a similar salade in the Musée d'Artillerie, H 41 in the catalogue of 1890, and finally a similar salade at Venice in the Museo Civico.

(214)

78. Tilting helmet (heaume), made of two plates of great strength and weight. Dec.: none.

English, about 1515.

There can be no doubt that this most rare helmet has the additional interest of being of English fashion and manufacture. Indeed so closely does it resemble in outline the tilting heaume hanging over the tomb, in Haseley Church, of Sir William Barendyne, high sheriff of Oxfordshire in the reign of Henry VIII., that it must be by the same armourer, though unfortunately both helmets are without an armourer's mark of any description.

The heaume before us differs a little in construction from the Barendyne example, being formed of *two* plates only. The skull piece and back part are formed of one piece, and the front part (the bevor) of another plate, the two being rivetted together down the sides, and flanged over at the top on either side for a distance of 6 inches, where it is secured by four more rivets. The ocularium is formed by the gap between the two plates.

The Barendyne heaume is formed of *four* plates, the front piece, the back piece, the domed crown piece, and that which the Wallace heaume has not, a broad band encircling the lower part. This heaume has been fully described by Mr. Alfred Billson in the Proceedings of the Society of Antiquaries, Jan. 16, 1896. He accounts for this broad band round the base of the Barendyne heaume in the following manner:—

"As regards the metal encircling band, I think there is reason to suppose it was an addition specially supplied to suit the convenience of the wearer. In a MS. describing the armour worn in the middle of the 15th century, which is quoted by René de Belleval in his *Costumes Militaires*, it is provided that the 'summit of a jousting helm shall be rounded and a space the breadth of three fingers left between the top of the wearer's head and the dome.' Evidently when Sir William tried on his new headpiece he found, either that this condition had not been complied with, or else that the position of the ocularium did not suit the line of sight, for the band was (presumably) added, and had the effect of lifting up the lower edge a good inch and a half on either shoulder."

Mr. Billson's suggestion as to the origin of the band round the lower edge of the Barendyne heaume is greatly strengthened by a comparison of the size of these two

heaumes, the Wallace heaume being $14\frac{1}{2}$ inches high as it was made, the requisite height for the wearer, and the Barendyne heaume $12\frac{1}{2}$ inches high as it was made without the addition of the band of $1\frac{1}{2}$ inches, which had to be added to bring it to the desired height.

The following ten English heaumes of about this period are known to us :—

1. The Wallace heaume (just described).
2. The Barendyne heaume, as it may now be known (just described).

3. The heaume, in every way similar to the two preceding heaumes, bequeathed with the remainder of his collection to the Bargello, at Florence, by M. Louis Carrand. This heaume is labelled as coming from an English church—which statement is borne out by the painting upon its surface, customarily added by the undertakers in England when a helmet was used for tomb adornment.

4. The heaume of almost exactly the same period and form, hanging in St. George's Chapel, Windsor, traditionally described as having been worn by King Henry VI. This heaume, which is circa 1500, has had added to it, at some time, bars riveted in a loop-like fashion across the ocularia to lend to it a more heraldic fashion.

5. The Brocas heaume now in the Rotunda at Woolwich. (A magnificent example, but not indubitably English.)

6. The heaume figured in Meyrick & Skelton, Plate xi., Vol. I., and since bequeathed to the Bargello, at Florence, by the late Mr. Resman. Also not indubitably English.

7. The heaume in Petworth church.

8. The heaume in Ashford church which was placed over the tomb of Sir John Fogge shortly after his death in 1499.

9. The heaume found in the triforium of Westminster Abbey in 1869; it was afterwards lent to Woolwich, but has now been given back to the Dean and Chapter.

10. The heaume now in the possession of Captain H. Lindsay, of Sutton Courtney, Berks, at present its original provenance unknown. Described in the *Proceedings of the Society of Antiquaries* (2nd S., Vol. xviii.).

(217)

79. Helmet (Salade), with lifting vizor and laminated tail piece, of rough manufacture. The skull piece is of flattened form at the top, and has four tail-plates attached to it, the vizor thin and of weak form. It has two piercings for the ocularium, and the same repeated for ventilation. Dec. with the whole surface painted, in polycrome, at the back to represent fluting with two large letters N, and on the vizor, a demon's mask

Probably North German, about 1490.

From the collection of M. A. Pickert, of Nuremburg.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

There is a salade of very similar form on a suit formerly in the Tower of London. Now removed to Windsor Castle. No 56 in the Catalogue of 1904.

(87)

80. Helmet (Salade). The skull piece of fine moulded keel form, reinforced in the front. A hinged tail piece at the back, the lower border of which is turned inwards. The vizor of the bellows type, in four ridges and pierced with 34 circular holes for ventilation, and attached on either side to the skull by quatrefoil-headed rivets. The ocularium formed between the front lower edge of the skull and the top of the vizor.

North Italian, about 1500.

From the collection of the Count de Nieuwerkerke.

This interesting salade is in all probability Venetian, for, in the fine portrait of a youthful warrior, by Caroto (in the Uffizi), formerly described as the General Gattamelata, such a helmet, but richly blued and gilt, rests on the balcony in front of him. A very similar salade is in the armoury, in the Palace, Malta. No. 439 in the 1904 Catalogue.

(200)

81. Helmet (Armet), entirely of blued steel. The skull piece has a low roped crown, the greater part of the forehead being reinforced. The edge of the reinforcing plate is pierced on either side with two nearly complete circles. The chin piece, which opens down the front, is very deep, and forms the whole side of the helmet. The lower border is roped and pierced with a series of small holes for the attachment of a strap, to which was fastened the camail. The vizor and bevor are in one, attached at the side with a pin and rivet beneath the edge of the plate. It is strongly pointed, soufflé below the ocularia, which are formed of two oblong apertures. Circular holes in the lower part of the vizor for ventilation. Dec. with rough engraved bands following the bordering of the plates.

Spanish, about 1500.

The general form of this armet is good and spirited, but the workmanship is poor and rough. The armourer's mark on the right-hand side of the back of the skull is unfortunately too much rubbed to be distinguishable.

The armet, probably derived from the Italian of *elmetto* or *armetto*, "Little helm," is an improved closed helmet that followed in succession the bascinet and salade. It was of fine protective form, with large side or cheek pieces secured below the pivot of the vizor, the opening at the back often protected by a rondelle or round plate, the

socket hole for the stems of which is shown in Nos. 84 and 85. In the battle piece in the National Gallery by Paolo Uccello, said to represent the battle of San Romano in 1432, several of the knights are depicted with armets exhibiting this rondelle. In the earliest form, the lower edge of the armet was provided with brass or iron staples for the attachment of the camail or tippet of mail that fell on to the shoulders of the wearer as in the fashion of the bascinet; however, this simple form of protection, in the later examples, was discarded for the more serviceable laminated gorget plates, or in a hollow roping to fit the top lame of the gorget as in armet, No. 83.

(513)

- 82. Maximilian Helmet** (Salade). The skull piece is flattened, and has a low comb of rectangular section, with a hollow groove running down the centre. On either side are four radiating rows of fluting. The tail piece is composed of three plates. The hinged vizor, attached by conical-headed rivets, has two oblong apertures forming the ocularia, below which are pierced and embossed ridges and two series of holes for ventilation. Dec.: none, save fluting. 10 ins. high.

German, about 1515.

From the collection of M. A. Pickert, of Nuremberg.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(203)

- 83. Helmet** (Armet). The skull piece plain, with a flattened row of five flutes running down the crest. The chin piece opens down the front, hinged at either side a little behind the vizor pivots. The vizor and bevor in one piece, of fine salient form, a slit forming the ocularium, horizontal and perpendicular piercings for ventilation. The lower edge of the helmet is turned under to fit the top plate of the gorget insuring a free rotary movement of the head. At the back is a small upturned hook. Dec. with a fine border of a pomegranate frieze design, etched and gilt.

Italian, about 1520.

(432)

- 84. Helmet** (Armet). The skull piece has the keel form ridge with flattened top, the forehead strongly reinforced by an extra plate, the chin piece opens down the front and is hinged above the ears, the vizor and bevor of one plate, without apertures of any description for ventilation. It is hinged to the skull by a pin and staple rivet *inside* the plate. The ocularium is formed between the bottom of the reinforcing forehead and top of the vizor, which is

cut down $\frac{1}{4}$ of an inch to widen the aperture. Dec.: none.
An armourer's mark in the right-hand side at the back of the skull.

Italian, about 1470. (205)

- 85. Helmet** (Armet). The skull piece is of acute keel form reinforced in the front, the cheek pieces, hinged above the ears, opening down the front of the chin. Around the lower edge, attached by three rosette-headed rivets, is a narrow band of iron, $\frac{3}{4}$ in. wide, beneath which was fastened the camail; at the back of the skull, on the right-hand side, is stamped the armourer's mark. The vizor, of one plate, simple in form, is attached by pin and staple fastening *beneath* the plate. The ocularium is formed between the edge of the skull, above the forehead and the top of the vizor, which is cut down $\frac{3}{4}$ of an inch to enlarge the opening.

Italian, about 1470. (206)

- 86. Helmet** (Salade), of the barbute type, with finely moulded skull piece of keel form, and with a hole for the attachment of the crest. The face opening is formed as the letter T, round the margin of which has been rivetted a reinforcing band (now missing) as in **No. 75** (Case III.). The lower edge is finished by being turned outward to a circular section. Round the middle of the skull piece is a row of rivets, flush with the surface, for the attachment of the lining. The armourer's mark, of the Missaglia family, of Milan, twice repeated at the back of the skull. The surface is now painted. $11\frac{1}{2}$ ins. high.

Venetian, about 1485.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(84)

- 87. Maximilian Helmet** (Salade). The crownpiece is flat and has a broad shallow comb slightly concave. The tail piece is composed of three plates. The vizor is large and of slightly bellows form, hollowed at the base to fit the chin; oblong apertures for the ocularia and circular holes for ventilation. A series of rivets round the centre of the skull for the attachment of the lining strap. Dec.: none.

German, about 1520. (209)

- 88. Armourer's Hammer**, with a partly facettted copper head.

16th century. (207)

CASE IV.

89. Short Sword (Cinquedea). The hilt of bronze gilt, flattened rosette-shaped pommel, drooping rope pattern quillons, ending in spherical knobs, decorated with cross-hatched ornaments. The grip of wood, over which is woven a basket pattern in fine copper wire. The blade, $11\frac{1}{4}$ ins. long, $3\frac{1}{8}$ ins. wide at the hilt, and tapering to a point, of flattened diamond-shaped section. The surface is divided into six facets, and decorated with two panels in gold inlaying representing classical subjects. Above this is a quatrefoil-shaped panel containing a profile bust, and above again a small panel of a true arabesque design.

Italian (Venetian), about 1486.

This form of dagger or short sword is often wrongly termed an anelace. The word Cinquedea being derived from the Italian *cinque*,—five, *dita*—fingers; i.e., the breadth of five fingers. It will generally be found that the blade of a Cinquedea is from three to four inches in width at the hilt. The anelace, mentioned by Chaucer, having its prototype in the "parazonium," and the braquemart or *épée-de-passot* are all of the same family of weapon.

(678)

90. Short Sword (Cinquedea). Arched bronze pommel, strong long drooping iron quillons, the grip overlaid with plaques of horn with brass tracery. Dec.: none remaining. The blade tapering and trebly grooved, 20 ins. long, $3\frac{1}{4}$ ins. wide at the hilt, where are the remains of etching.

Venetian, about 1480.

See Note to **No. 89.**

(17)

91. Short Sword (Cinquedea). Arch-shaped bronze gilt pommel, chased with a lion ornament in low relief; on either face of the grip are plaques of ivory, inlaid with coins, No. 1 being a *third* brass of TETRICUS, proclaimed Emperor in Gaul, A.D. 268, and No. 2 a coin of AUTONOMUS of Rome, coined under CONSTANTINE THE GREAT, *Urbs-Roma*. Down the sides run bands of metal gilt, engraved with the inscriptions—

CAVE · NE · VITORIA ·
PRAEBENT · VICTORIAM.

The quillons are of iron, covered with plaques of copper gilt, also containing in the centre of either face, coins of

CONSTANTINE THE GREAT, A.D. 245–337. These are on a groundwork composed of appliqué filigree work of scrolls, with open seed-pods, etc. The blade, 19 ins. long by $4\frac{1}{2}$ ins. wide at the hilt, tapers to a point; the surface divided into fourteen facets on either side. At the hilt it is decorated with a composition representing the Worship of the Golden Calf, etched and fully gilt. Above it is an arched canopy, over which is a circular medallion portrait supported by amorini; there are three upright panels, etched and gilt, above the principal subject. The same theme of ornament is repeated on the reverse face of the blade. This weapon has been subject to much restoration.

Venetian, about 1500.

See Note to **No. 89.**

(673)

92. Short Sword (Cinquedea). Arched bronze pommel with classical busts in low relief. The grip overlaid with plaques of ivory, pierced with four circular holes containing brass tracery (restoration); down either side is a narrow band of brass, stamped with the inscription—

AVXILIVM · A · SVPERIS

PRAEBENT VICTORIAM

(THOSE ABOVE CONFER AID AND VICTORY.)

The quillons, of iron, droop strongly over the blade and are of flattened oblong section at the ends. Dec. with an etched renaissance design of scrolls, etc. The blade, 26 ins. long, $4\frac{1}{4}$ ins. wide at the hilt, tapering to a point. The surface formed to nine facets, etched and gilt, with two classical compositions under arched canopies, and with circular panels containing emblematical female figures of Justice and Strength; above this is a narrow panel, inscribed on the one face—

DEVS · ET · NATVRA · NIHIL · FRVSTRA · FACIVNT

(GOD AND NATURE DO NOTHING IN VAIN.)

On the other face—

INFICTV · VISSIMVS · MORIEMVR

IN PORTV

(Probably meaning :—

WE SHALL DIE UNVANQUISHED IN HARBOUR.)

Venetian, about 1490.

See Note to No. 89.

(671)

- 93. Short Sword** (Cinquedea). Arch-shaped pommel of copper gilt, engraved with a mask and a formal design composed of trefoil leaves. The grip overlaid with plaques of ivory, in which are four circular piercings containing a design of Gothic tracery in brass (restoration); down either side of the grip is a narrow band of copper gilt, stamped with the inscriptions—

EXITVS NON CAVSA
QVERITVR BELL

(IT IS INQUIRED NOT WHAT IS THE CAUSE BUT WHAT
IS THE ISSUE OF A WAR.)

The quillons, of iron, droop strongly over the blade, oblong in section, and narrowing towards the ends, etched with conventionally arranged acanthus leaf scroll work. They bear traces of gilding. The blade is $20\frac{1}{2}$ ins. long, $3\frac{3}{4}$ ins. wide, tapering to a point, having two broad hollow channels on either face, and between which, in the centre, runs for 6 ins. a flattened ridge. It is deeply etched and fully gilt at the hilt, with four upright panels of figure subjects placed beneath canopies, and with a frieze of scroll work above; down the ridges runs a narrow band of renaissance ornament.

Italian (Venetian), 1480.

See Note to No. 89.

(675)

- 94. Short Sword** (Cinquedea), arched copper-gilt pommel, with oval panels in low relief containing classical busts, small figures of stags below. The grip has a plaque of ivory on either face, with four circular panels of brass tracery; down either side runs copper-gilt bands, with the following inscriptions—

NVNQVAM POTES

NON
ESSE VIRTVTI LOCOS

The quillons of iron, oblong in section, etched with the figure of Pegasus, on a groundwork of scrolls. The blade, $17\frac{1}{2}$ ins. long, $3\frac{1}{2}$ ins. wide at the hilt, tapering to a point, and having five facets on either face, etched and gilt, with subjects from the history of Perseus. Across the top of the composition is a frieze of amorini, acanthus leaves, scrolls, etc.

Venetian, about 1500.

See Note to No. 89.

(677)

- 95. Short Sword** (Cinquedea). The hilt entirely gilt. Flat cone-shaped pommel, pricked with a scroll design. The

quillons curve strongly over the blade, and are triangular in section, widening towards the ends; wire-bound grip. The blade, 11 ins. long, $2\frac{3}{4}$ ins. wide at the hilt, shaped to nine facets on either side, tapering to a point of flattened diamond-shaped section. It is inlaid with allegorical figures in gold at the hilt, above which is a true arabesque design introducing quatrefoil-shaped panels of classical busts.

Italian (Venetian), about 1500.

See Note to **No. 89.**

(668)

- 96. Dagger.** Copper gilt hilt. Hollow wheel pommel, embossed and chased with a circular panel of masks and conventional flowers; hollow fluted grip, swelling in the centre, slightly drooping quillons of oblong section. The blade, $8\frac{1}{4}$ ins. long, $1\frac{1}{2}$ ins. wide at the hilt, tapering to a point, etched and gilt with formal scrolls.

Italian, about 1550.

(658)

- 97. Short Sword (Cinquedea),** gilt bronze hilt. Wheel pommel has a roped rim; on either face, in an scalloped shell-shaped panel, are profile busts. The quillons are of rugged leaf form and droop on the blade. The grip of wood, spirally-fluted, and covered with a basket pattern in copper wire. The blade, 13 ins. long, 3 ins. wide at the hilt, tapers to a point, of flattened diamond-shaped section. The surface, shaped to six facets, is inlaid with figures and scrolls in gold niello (much rubbed).

Italian, about 1520.

See Note to No. 89.

(656)

- 98. Short Sword (Cinquedea).** Large arch-shaped bronze gilt pommel, with two figures of amorini in low relief. The grip has on either face a plaque of ivory which has been stained green, and in it are four circular holes with pierced tracery in brass; down one side of the grip runs a narrow band of the same material, inscribed—

PROPTER + CANES.

The band is missing on the reverse side. The quillons are broad and of oblong section, and into them fits the blade, $17\frac{3}{4}$ ins. long, $3\frac{1}{4}$ ins. wide at the hilt; the surface divided into nine facets, decorated with the figure of Europa and the bull, in gold inlay; the subject on the reverse side is obliterated.

Venetian, about 1490.

See Note to No. 89.

(669)

99. Short Sword (Cinquedea). The pommel wanting, strong flat drooping quillons, the grip overlaid with thick ivory plaques with circular panels containing brass tracery. Dec. with slight traces of etching. The blade, 20 ins. long, $3\frac{1}{4}$ ins. wide at the hilt, tapering, and with two shallow grooves on either side etched with allegorical subjects. It is inscribed down either face—

DESINT T · · TA DEVM FLETI SPERARE PR · · ·
INFIVTV VISSIMVS MORIEMVR IPORT

There remain traces of gilding.

Venetian, about 1470.

See Note to **No. 89.**

(52)

100. Short Sword (Cinquedea). Arched bronze pommel, strong drooping iron quillons, flat in section, the grip overlaid with plaques of ivory containing tracery. Down either side of the grip are metal bands inscribed with the two lines :

DEVS IN NOMINE
TVO SALVVM ME FAC

(GOD IN THY NAME MAKE ME SAFE.)

Dec. with engraved scale ornaments, the blade $21\frac{1}{2}$ ins. long, 4 ins. wide at the hilt, tapers to a point, and is divided into eleven facets, engraved, and with traces of gilding.

Venetian, about 1490.

See Note to **No. 89.**

(14)

101. Short Sword (Cinquedea). Arched bronze pommel, flat drooping quillons, the grip overlaid with ivory plaques, with circular pierced panels containing brass tracery. Dec. with engraved acanthus ornament on the pommel. The blade tapers and has two shallow grooves on either side, etched with classical subjects. Inscribed down either face with the lines

CAVE · NE · VITORIA · SIT · CAYXA · M

(Suggested translation : TAKE CARE THAT VICTORY IS
NOT THE CAUSE OF DEATH)

FATIS · REGITVR · MORTALE · GENS

(THE RACE OF MORTALS IS RULED BY DESTINY)

$3\frac{3}{4}$ ins. wide at the hilt, $18\frac{1}{2}$ ins. long ; it retains traces of gilding.

Venetian, about 1470.

See Note to No. 89.

(50)

- 102. Short Sword** (Cinquedea). The hilt of iron, and formed as three baluster columns at the outside, finishing in eagle's head, curving outwards, jointed in the centre of the grip by a solid block, chased with an oval panel containing a head; drooping quillons of oblong section. The blade, 13 ins. long, $3\frac{1}{4}$ ins. wide at the hilt, tapering to a point.

Italian, about 1560.

See Note to **No. 89.**

(651)

- 103. Dagger.** Blued hilt. Fluted oviform pommel, drooping quillons, fluted and widening at the ends, the centre block coming to a point over the blade; spirally-fluted copper-wire grip. The blade, $9\frac{3}{4}$ ins. long, of diamond-shaped section, each face slightly hollowed, having a strong ricasso. The whole surface roughly etched and finely gilt with leaf ornaments, a shield of arms on one face of the ricasso, on the opposite side the initials S.G.

The blade is of English workmanship, about 1600.

The hilt French.

(649)

- 104. Open Helmet** (Casque), formed on classical lines. The surface blackened and in places gilt; the skull is ridged and has embossed on either face, the seated figure of a sphinx. Above the forehead and continuing over the skull is a design of overlapping acanthus leaves, whilst at the back, a spray of conventional honeysuckle flower occupies the skull piece. Around the base of this is a twisted cabled design. The umbril, in one piece with the helmet, is embossed to the form of the upper part of a dolphin-mask, whilst on the neck-guard the surface is broken up by deeply incised lines; the whole of the border is turned under to a roping, the contour followed by a row of brass-headed rivets for the attachment of the lining.

Italian (Milanese), about 1560.

(642)

- 105. Open Helmet** (Casque), of classical form, the surface russeted, with hinged ear pieces and roped edges. Decorated with a design repoussé in low relief. Above the forehead is a grotesque mask, with acanthus leaf pattern hair and ears, which continues down the comb of the skull; from the mouth of the mask issues a formal flowering scroll, masks on the ear pieces. The design is gilt on a russet ground.

Italian, about 1550-60.

This casque is fine in form, and the embossed masks and scrolls most spirited in composition, also excellent in workmanship. The repoussé designs in low relief from the

surfaces, together with the general make of the helmet, recall the works of one of the later armourers of the Negroli family, better known as the Missaglias from the name of their birthplace. They were the foremost Italian armourers of the *Cinquecento*.

(643)

- 106. Open Helmet or Salade**, of the Venetian type. The skull piece has a slightly flattened comb and fluted back, and in one with this is the short, slightly sloping umbril, the border of which is turned under to a hollow roping, continuing down the sides and round the contour of the helmet. The lower neck plates of the helmet are of two laminated parts. It bears in front of the skull a dolphin's mask, with the skin and fins, embossed and nielloed in gold. This piece is attached at the top by a turning pin; on either side of this central mask are the tails of the same dolphins, also attached by turning pins, and on this, again, the wings appliqué, the edges of which are cut to a lambrequin design and finish above the temples in an embossed spiral hollow, the whole of the borders, fluting, and attached pieces are enriched in a like manner with gold niello.

German, about 1530-40.

From the collection of the Count de Nieuwerkerke.

The curious, almost grotesque, design of this helmet is quite compensated for by the solidity and excellence of its workmanship; indeed, it recalls the casque by Colman Helmschmied, of Augsburg, in the Madrid armoury, No. 459 of the catalogue of 1898. It is also interesting on account of the fact that it is the only helmet in the collection that has gold inlay used in its surface enrichment, such as is employed on the aforesaid casque in Madrid, after the engraving of Daniel Hopfer. This same inlay is much employed in the enrichment of the Italian sword and cinquedeas blades of the 15th century. However, so little is this form of decoration used upon plate armour, that pieces in public collections in England are a great rarity. In the Tower of London is a pair of genouillères or knee pieces of this work. They have a curious history, as having been taken in the year 1839, together with many other fine fragments of armour, from the armoury at Madrid, and sold in London by public auction. They resemble the wings on this helmet in workmanship.

(644)

- 107. Open Helmet (Casque)**, of classical form. The ear pieces are wanting. The skull has a high comb ending abruptly in front, the flattened top engraved with scale ornaments. Dec. with a repoussé and chased design of a lion's mask in front, from the ears of which issue a formally-arranged flowing scroll, gilt, on a russet ground.

(W.C. A.)

C

Below the mask in front, it is peaked and pointed, so also is the neck guard: these two, together with the comb, are embossed in low relief with gadrooned ornaments, the border roped.

Italian, about 1550-60.

The design and execution of this casque suggests the work of the armourer Caremolo di Mondrone, a Milanese armourer in the employ of Federico Gonzaga, Duke of Mantua.

(645)

108. Open Helmet (Casque), with hinged ear pieces (now missing) The surface is darkly russeted. This fine skull piece is entirely forged in one, the work executed with the greatest vigour, embossed from the interior, in some places to a height of $2\frac{1}{4}$ ins. The ornamentation of the helmet is disposed on the surface in the following manner:—Above the forehead is the upper portion of a grotesque face, with moustachios, strongly hooked nose, and small receding eyes, above which are the bushy eyebrows. From between these eyebrows springs an acanthus leaf ornament which continues to the back of the comb of the helmet, forming the crest. An earlike form is embossed on either side of the skull, and behind it, below the rivets of the earpieces, the surface is enriched with cornucopiæ. The neck guard finishes by being turned outwards to a leaf pattern. A brass shield-shaped plume holder is at the back, also a row of brass rosette-headed rivets, by which the lining strap was secured. Beneath the extreme front of the helmet is attached, by rivets, a moveable plate, embossed in the form of teeth, and round the lower edge of this is a series of holes also for the attachment of a lining.

Italian (Florentine), about 1530-40.

This most beautiful helmet—perhaps as regards design, the finest example of the armourer's art in this collection—must come from the workshops of the armourer Piripe, known as Pifanio Tacito. Possibly executed from a design of the Leonardo school, the armourer has lost none of the spirit that must have imbued the original drawing. Indeed so little has the difficult medium of stubborn iron affected the handling, that a freeness of execution has resulted which is only to be matched in a *cire perdue* bronze of the 15th century.

(646)

109. Dagger “à oreilles,” or, as termed in Italy, “*alla Levantina*.” Both hilt and blade entirely forged from one piece. The pommel formed of two circular plaques, issuing at an obtuse angle from the top of the grip. The grip is of columnar or baluster shape, hollowed and pierced, and of faceted octagonal form over the blade. The blade,

9 $\frac{1}{4}$ ins. long, of flattened diamond-shaped section, deeply etched on the ricasso with arabesque.

Italian, about 1530.

There can be little doubt as to the Oriental origin of this type of hilt. The formation of the pommel closely follows the lines of the Moorish and Turkish yataghans, and is of a fashion that is in use in the East at the present day.

(680)

110. Dagger "à rouelles." The hilt is composed of a circular flat pommel and guard of equal proportions; each is formed of two slightly convex plaques joined round edge, the grip of wood secured in the centre by a quatrefoil-shaped brass-headed rosette, and with two bands of the same metal inlaid down either side. The blade, 15 $\frac{3}{8}$ ins. long, back-edged, the two principal facets slightly hollowed, triangular in section; at the hilt is an armourer's mark inlaid in brass.

French, about 1440.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

This interesting dagger was exhumed from a peat-fen.

Daggers of this form are seen constantly represented in illuminated missals, etc., of the early part of the 15th century, but a dagger itself is of great rarity.

(681)

111. Dagger "à oreilles," or, as termed in Italy, "*alla Levantina*." The pommel is formed of two circular projections issuing from the top of the grip at an obtuse angle. Those on the outside are overlaid with horn plaques, coming to a blunt point at the base of the circle, where they are slightly inlaid with spirals in brass. The grip is also plaqué with horn, continuing to the top of the ricasso, where it is slightly moulded. The blade, 8 $\frac{1}{4}$ ins. long, of flattened diamond-shaped section, the faces slightly hollowed, short ricasso.

Italian (Venetian), about 1520.

(682)

112. Dagger of a *Landsknecht*. The hilt of blackened iron, flat circular disc pommel, engraved with a cross-hatched design at the top; hollow cylindrical grip, tapering to the guard, engraved with scale ornaments. The guard is formed of an oval disc, one side of which bends over for a small distance parallel to the blade. The blade, 10 $\frac{3}{4}$ ins. long, of triangular section, stamped with the armourer's mark. The scabbard of wood, covered with tooled black leather and having two small apertures for knives.

German, about 1515.

(686)

113. Dagger, known as "*Dague à rognons*" (*kidney dagger*), on account of the formation of the base of the grip. The pommel is formed as a circular cap fitting the top of the grip; the quillons are small and droop strongly over the blade. The grip is of knotted wood (maple), tapering from the pommel to the quillons, above which it swells into two lobes, whence it takes its name. Between the steel cap pommel and the grip is a brass washer. Dec.: none. The blade, $10\frac{3}{8}$ ins. long, back edged, inlaid with an armourer's mark in brass. The sheath is of *cuir bouilli*, decorated with punched ornaments, and containing a partition for the knife and sharpening steel, which still remain; steel ferrule of square section.

Probably Flemish, about 1520.

This type of dagger was in common use in England from the first half of the 15th century to the middle of the 17th century. Indeed, the dagger said to have belonged to Colonel Blood, who attempted to steal from the Tower of London the crown jewels in 1670, is almost of this form. There is an English dagger of this type in the Royal Collection at Windsor, but of rather later date. (No. 32 in the 1904 Catalogue). In the examples of the 16th and 17th centuries the blades are, as a rule, four-edged, and of bayonet section, in the finer examples etched and gilt, often with some English inscription in the form of doggerel, rhyme, or motto.

From the collection of the Count de Nieuwerkerke.

(685)

114. Dagger "*à rouelles*." The pommel is formed of a flat circular disc of iron, plated with brass on the under side; on the top is a circular plaque of copper gilt, with a monster and riband scroll inscribed—

Mary,

in red and black champlévé enamel; down either side of the grip is a formal design of scrolls of similar workmanship in red, black, and white enamel. The grip has attached to it on either side a plaque of polished stag's horn, secured by three tubular brass rivets, the edges of which flange outwards. The guard is formed of a brass rondel, round the edge of which is attached a band of metal, forming a cylinder $1\frac{1}{8}$ ins. deep, which is engraved with a scale-pattern border and formal scrolls. The blade, 12 ins. long, is of triangular section, the faces slightly hollowed, inlaid with an armourer's mark in brass. In a scabbard of *cuir bouilli*, on either side of which is a small aperture for a knife.

German, about 1450.

The tubular brass guard is a modern restoration. From the character of enamels, the dagger might be of earlier date, and could be put to about 1370-1400, but their authenticity is open to certain comment.

(684)

- 115. Dagger** of exactly similar construction to **No. 112.** The grip engraved with a chequered pattern. The blade, $9\frac{7}{8}$ ins. long, of triangular section, and bearing the armourer's mark.

German, about 1500.

(683)

- 116. Dagger.** The hilt entirely composed of ivory. The pommel is oval with a flattened top, carved in low relief with leaves of the acanthus. The grip, which is columnar in form widens to above the blade, where it is carved with two leaf-shaped panels on either side, introducing male and female busts wearing the head-dresses of about 1510. The blade, $11\frac{7}{8}$ ins. long, $1\frac{1}{4}$ ins. wide at the hilt, is of flattened octagonal section, having a narrow facet 2 ins. from the hilt, where it is etched and gilt with oblong panels of pomegranates and inscribed in three lines—

OMA
TER E
EMEN

The blade, at the junction with the hilt, fits into a narrow silver socket. It is also rivetted on the top of the grip, on an engraved rosette of the same metal.

North Italian, about 1510-20.

The above imperfect lettering in its complete form should read—

O MATER DEI MEMENTO MEI

It is an inscription that is found on a great number of North Italian weapons and pieces of armour.

(660)

- 117. Curved Sword (Falchion).** The pommel is of bronze gilt, formed as the profile head of a lion. The quillons of steel curve in reverse directions finishing in lions' masks and are oval in section; on one side is a circular convex drooping shell. The whole of the quillons and shell are chiselled in low relief with lions' masks, and formally arranged acanthus foliage fully gilt on a brightened ground; the grip of agate (modern). The blade, 24 ins. long, back-edged, and of falchion form, has two shallow grooves on either face; strong ricasso, deeply etched at

the hilt and gilt with the crowned shield of arms of the Medici encircled with the collar of the Order of the Golden Fleece. The ricasso etched with scrolls, and fully gilt.

Italian, about 1540-50. (654)

- 118. Sword,** entirely of steel. The pommel is of flat escutcheon form, the grip hollow, with a moulded band round the centre and ferrules. The quillons drooping, and of arch form, oblong section, coming in the centre to a point over each face of the blade. The whole surface is chiselled in low relief, with masks, strapwork, and festoons. In the pommel are oval panels, with the emblematical figures of Justice and Fortitude. The hilt has been enriched with gold plating and silver incrustations. The blade, 32 ins. long, $1\frac{7}{8}$ ins. wide, grooved the whole length, trebly grooved and pierced at the hilt. It is engraved with bold C-shaped scrolls, and has on it the running wolf mark.

Italian, in the fashion of about 1530. The authenticity of the weapon is open to discussion.

The general outline and contour of this sword is fine and graceful. The sword is, however, deeply pitted with rust oxidation, which has been vigorously removed, leaving the surface of the metal a dull leaden colour.

The beautiful sword of Cesare Borgia, preserved in the family of the Duke of Sermoneta (Gaetani) has a hilt of very similar form to this, but it is perfect in point of preservation, and the decoration very superior in design.

(1312)

- 119. Dagger and sheath.** The hilt is composed entirely of ivory. Turned flattened pommel, tapering towards the guard, which is in the form of as three grotesque busts, carved in full relief. They wear the head-dress of about 1535-45; at the top of the grip, below the pommel is an engraved band of formal scrolls and roses. The blade, 10 ins. long, of square-shaped section and grooved, diamond-shaped section in the centre, and again of square-shaped section at the point. The scabbard is of wood, covered with leather, mounted with silver gilt, engraved with birds and flowers. It contains a combined knife and fork, the handle of which is of silver gilt, with the figure of Judith with the head of Holofernes in low relief.

German, about 1550.

This dagger and sheath has been brought to its present completeness by a considerable amount of restoration.

(647 & 648)

120. Dagger, gilded bronze hilt. Fluted fig-shaped pommel, chased with acanthus leaf ornaments. The quillons droop and are shaped as a serpent, a bearded mask is in the centre; wire-bound grip. The blade is $8\frac{3}{4}$ ins. long, $1\frac{1}{2}$ ins. wide at the hilt, of flat triangular section, and having four ridges at equal distances apart, crossing the blade at right angles, decorated at the hilt with an oval panel on which is a female bust in gold inlay. The hilt is a restoration.

Italian, of the fashion of about 1520.

(674)

121. Sword. The hilt of copper gilt. The pommel is of wheel form sunk in the centre, the quillons of hexagonal section, flattened on the one side, diagonally curved and roped at the ends; also roped in the centre in small panels. At the end and in the centre, it is engraved with grotesque animals, a formal leaf design occupying the remaining surface. The grip of ivory with gilt ferrules (modern). The blade is $32\frac{1}{2}$ ins. long, 2 ins. wide at the hilt, tapering to a point, of flattened octagonal section, and having a hollowed facet running for a distance of $10\frac{1}{4}$ ins. on either side. At the hilt it is richly inlaid niello-fashion with gold, with the figure of St. Michael on one face, the Resurrection on the other.

Italian, about 1500.

The pommel is a restoration to complete the sword; the quillons have been bent slightly upwards — they were originally straight.

(657)

122. Dagger. Blued hilt, flattened mushroom-shaped pommel, the quillons short, of flattened hexagonal section, finishing at the ends in circular discs, attached by their edge to the end of the quillons in such a manner as to droop over the blade. Both the ends of the quillons and top face of the pommel chiselled in high relief, with radiating flutings. The grip of wood, carved into a knotted ornament; at the top of each projection is inserted a silver stud. The blade, $12\frac{3}{4}$ ins. long, of flattened diamond-shaped section; the point strongly reinforced, doubly grooved on the ricasso, and inlaid with the armourer's mark, an R in brass.

French, about 1500.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

There is an exactly similar dagger to this in the Museum at Dijon.

(687)

123. Sword. Both the pommel and quillons are of copper gilt. The pommel fits, cap like, on the top of the grip; it is of flattened octagonal section, chamfered at the top, and has a roped cord passing across the apex. The quillons diagonally curved and of quatrefoil section, spirally twisted. Decorated on the pommel with six upright panels with allegorical figures in low relief. There is a small upright panel in the centre of the quillons containing a bust. The grip, which is of dark wood, tapers towards the quillons and follows the form of the pommel. The blade, 35 ins. long, of flattened diamond-shaped section tapering to the point.

Italian, about 1520.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

This most attractive sword, although of Italian workmanship, is of typical German fashion. With such a weapon is the man armed in Dürer's famous plate *Der Spaziergang*, published about 1495.

(661)

124. Dagger. Circular disc pommel, fitting cap-like on the top of the grip, and inlaid with a band of tortoiseshell; faceted grip, diminishing in size towards the guard. The quillons are of copper gilt and formed as two coiled monsters or snakes, drooping over the blade. The blade, $7\frac{1}{2}$ ins. long, $1\frac{3}{8}$ ins. wide at the hilt, of diamond-shaped section with flattened inner edge. Dec. in gold niello, with quatrefoil-shaped panels of classical heads, on a groundwork of fine arabesque.

North Italian, about 1490.

(672)

125. Sword. The hilt entirely of iron and latten. Flat wheel pommel hollowed on one face and bordered by a curious annular design worked in latten. The grip of oval section, narrowing towards the quillons and composed of twenty-one oval discs, placed one on the other, cut in semicircular facets giving the general effect of a scale pattern. The drooping quillons and knuckle guard are of diamond-shaped section, grooved on each face; the ends of the quillons, etc., are formed as small fluted vases. The blade, $35\frac{3}{4}$ ins. long, of flattened hexagonal section, with a slight ricasso, is inlaid with an armourer's mark in brass.

German, about 1540.

(653)

126. Sword and sheath. The pommel and grip of ivory, in one piece, carved with grotesque masks, acanthus leaves, etc.; iron ferrule chiselled with scrolls. The

quillons short, of square section, slightly drooping at the ends and formed as monsters' heads. The blade, $20\frac{1}{4}$ ins. long, and $2\frac{3}{8}$ ins. wide, stamped with the armourer's mark : the end rounded. The scabbard of wood covered with leather incised with lines ; the chape and ferrule slightly decorated round the edges.

German, about 1550.

(652 & 655)

- 127. Dagger.** The pommel is of fleur-de-lys shape ; small drooping quillons ending in spirally fluted knobs. Dec. : none. Horn grip of hexagonal section narrowing to fit the base of the pommel. The blade, $12\frac{1}{2}$ ins. long, of diamond section, back edged and grooved $2\frac{1}{2}$ ins. from the hilt.

Probably German, about 1530.

(1109)

- 128. Sword** (*Hauswehr* or *Kurzwehr*.) The arch-shaped pommel and quillons of brass curve one towards the other. The grip, of dark wood, shaped so as to fit in between the two parts. Dec. with an engraved design of a twisted riband, repeated on the pommel and quillons. A small circular hole pierces the quillon and the end of the pommel on the same side. The blade, 22 ins. long, $1\frac{1}{2}$ ins. broad, partly trebly grooved. It has a ricasso of five channels.

Probably Swiss, about 1580.

(273)

- 129. Dagger and Sheath.** The large globular pommel and grip are of wood, inlaid after the manner of the arquebus stocks, with spiral scrolls in polished and stained stag's horn ; the pommel is capped by russet iron, the quillons short and of flat section, having circular discs at the ends ; small ring guard. Dec. with scrolls in gold and silver azziminia. The blade, $9\frac{3}{8}$ ins. long, of flattened hexagonal section, grooved on the ricasso and inscribed I . H . N . N . The scabbard, containing knife and pricker, has four deep semi-circular ridges, the spaces between decorated with figures of Fortune, etc., in gold and silver.

German, about 1600.

(1324 & 1334)

- 130. Dagger** of exactly similar form and workmanship to **No. 129.** The blade, $9\frac{1}{4}$ ins. long, grooved, and inscribed I . H . N . N .

German, about 1600.

(1323)

- 131. Dagger and Sheath,** russet hilt. Octagonal globular pommel, gilt copper cap at the top, flat riband quillons curving one towards the other ; single ring guard. Dec. :

none. Leather-covered grip with copper gilt ferrules. The blade, $10\frac{3}{4}$ ins. long, of flattened diamond section; grooved ricasso. The scabbard of wood, covered with red velvet, and mounted with a deep ferrule and chape, of copper gilt, engraved with a female portrait bust and the nude figure of Fortune, strapwork borders, groups of fruit and flowers. There is a compartment for a knife at the side. Dated on one of the loops for suspension 1595.

German, dated 1595.

(1029)

- 132. Dagger.** The pommel and grip of ivory; flat disc pommel carved with a rosette in low relief. The grip tapers towards blade. The quillons or shell guard missing. The blade, $10\frac{1}{4}$ ins. long, flat on one face, ridged on the reverse, etched with scrolls, gilt.

The blade about 1520.

The nationality and even the date of this piece must remain unrecorded, as the blade and hilt do not belong to each other, and are of different periods.

(1090)

- 133. Dagger and Sheath,** entirely of iron. Large hollow hexagonal pear-shaped pommel and grip, straight quillons ending in faceted pear-shaped knobs, single ring guard, decorated with classical figures, scroll, etc., plated in silver on a blued ground. The blade, $10\frac{3}{4}$ ins. long, grooved on either face, and trebly grooved on the ricasso. The scabbard cylindrical in form, fitted with knife and pricker, and having the subjects of Lot and his daughters, the Judgment of Solomon, and Mars and Venus.

German, about 1570.

(1336 & 1337)

- 134. Tailpiece for a Horse** (*Schwanzriempanzer*), of russet and gilt steel, finely embossed as a grotesque dolphin head, and etched with scroll and scale ornaments.

Italian, about 1540.

This rare piece of horse armour is of great freedom and beauty of design and workmanship.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate cxxix., Fig. 4.

(664)

- 135 & 136. Pair of Ear Pieces to an open Casque.** The edges are turned under to a roping; they are etched and gilt with lions' masks and bordering, on a blue surface.

German, about 1550.

(663)

- 137. The guard for a horse's face** (Chanfron) with hinged crinet, of russet iron, the edge turned under and embossed with a design of a bound laurel wreath. Dec. with a band 2 ins. wide of conventional flowering scrolls repoussé in relief; all the raised parts of the decoration gilt. A centre spike in the middle of the forehead.

Italian (Milanese), about 1540.

This work would seem to be that of the Italian armourer Caremolo di Mondrone, in the service of Federico Gonzaga Duke of Mantua.

(662)

CASE V.

- 138. Serving Knife.** The handle is of flattened octagonal section widening towards the pommel. Mounted with silver gilt, enamelled in brilliant translucent colours with a shield of arms four times repeated—that of PHILIPPE LE BON, DUKE OF BURGUNDY, encircled with the Collar of the Golden Fleece; on either side is introduced the device of that prince:—*Aultre N'a(u)ray*. This is repeated on either face; at the sides are inlaid plaques of light wood. The blade, 11 ins. long, back-edged, the cutting edge curved and widening to $2\frac{1}{2}$ ins. just short of the point.

French, about 1435.

From the collection of the Count Alessandro Castellani.

From the collection of the Count de Nieuwerkerke.

In the British Museum is a set of such serving knives. There is also a pair in the Imperial Museum, Vienna; a single knife is in the Museum at Mans; another in the collection of M. Edmond Foulc, Paris; and one very similar was bequeathed to the Bargello, Florence, by the late M. Louis Carrand.

PHILIPPE III., surnamed LE BON, was son of JEAN, SANS PEUR, and was born at Dijon, in 1396. He married in 1430 Isabella of Portugal, and in her honour instituted the order of the Golden Fleece, which came to rank with the Garter as the noblest order in Christendom. He died in 1467.

(765)

- 139. Serving Knife.** The handle is of flattened octagonal section, widening towards the pommel, and composed of silver gilt, enamelled in brilliant translucent colours, with shields of arms—those of ROLIN, Chancellor of BURGUNDY, under PHILIPPE LE BON. These are on a ground work of conventional carnations. Into the grip are inserted two plaques of horn. The blade, $12\frac{1}{4}$ ins. long,

back-edged; having the cutting edge curved, and widening to $2\frac{3}{8}$ ins. below the point.

Rolin appears as donor in a famous "Virgin and Child" by Jan van Eyck in the Louvre; and again with his spouse in the great Retable by Roger Van der Weyden in the Hospital at Beaune.

French, about 1440

From the collection of M. de Méixmoron of Dijon.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

(749)

- 140. Serving Knife.** The handle is hollow, and composed of silver gilt; it is of flattened hexagonal section. On each face of the pommel, and at the base of the grip, is a shield of arms, that of SIRE DE DANCOURT, Grand Master of Artillery to PHILIPPE LE BON, engraved and enamelled in translucent colours. The remainder of the hilt is occupied by a delicate interlaced design of roses in similar workmanship. The blade, $8\frac{3}{4}$ ins. long, back-edged, and with curved cutting blade.

French, about 1440.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

(750)

- 141, 144, & 145. Pair of Serving Knives.** The handles, which are of latten, are of flattened octagonal section and engraved with formal scrolls, at the pommel they are flattened and pear-shaped, finishing with a leaf formation; the pear-shaped head is pierced with tracery simulating a rose window; the grips are inlaid with diamond-shaped plaques of stag horn, stained red and white. The blades, $12\frac{1}{8}$ ins. long, $2\frac{1}{8}$ ins. wide at the hilt, and $2\frac{1}{2}$ ins. wide at the further end, inlaid with an interlaced design in brass.

German, about 1470.

From the collection of M. E. Löwengard.

From the collection of the Count de Nieuwerkerke.

These knives fit into a sheath of parchment stained green and tooled with formal scrolls on a painted ground, on which is fastened a label bearing in 17th century characters a German inscription which being translated would read somewhat as follows, but, owing to the obliteration of many of the words, the translation is not literal: "These knives "being those of the Most Excellent and Most Mighty Prince "Emperor Frederick of blessed memory who after his decease "in the year 1561, bequeathed them to the Gurch(on)nile "Foundation (Convent)."

(778 to 780)

- 142. Serving Knife.** The hilt is of latten, of flattened octagonal section, widening towards the pommel, which finishes in a semicircular chamfered and roped end. Down either central facet it is slightly hollowed and inlaid with four small upright panels of ivory, carved in low relief, with saints in small niches, in the other facets are inlaid bands in ebony and ivory; down the latten facet at the back runs the inscription

BON FRED VM. DICH.

(GOOD PEACE (OR CHEER) AROUND THEE.)

The blade, 13 ins. long, 2 $\frac{3}{8}$ ins. wide at the point, 2 ins. wide at the grip, back-edged, and with traces of gold plating.

German, about 1460.

(781)

- 143. Arbaleste.** The stock is of wood, inlaid with plaques of polished stag's horn, carved in relief with the following subjects. On the left-hand side, starting at the bottom, (i) Eve tempting Adam; (ii) the Martyrdom of St. Sebastian; (iii) a composition of knights in the harness of about 1440-50; above them a frieze of shields of arms seven in number representing—“(i) Bohemia, (ii) Austria, (iii) Hungary, or possibly the lordship of Mindelheim, (iv)?, (v)?, (vi) the shield of Von Welwardt, (vii) an “ancient armorial bearing of Hungary said to have been “granted by the Pope in the year 1000 to King Stephen I. “of that country.” (iv) Two youths engaged in an encounter with two handed swords. On the right-hand side, starting also at the bottom, (i) St. George and the Dragon, (ii) a composition of dancing figures, (iii) an allegorical group of women led astray by Folly, in spite of the efforts of Wisdom to keep them in the right path, above them is the frieze of shields of arms (v) Emperor Maxentius ordering the decollation of St. Catherine. Beneath are (i) three monsters with interlaced necks and tails, (ii) a bagpiper, the shields of arms possibly of the Colonna family (iii) St. George standing on the vanquished dragon. The barrel is of stag's horn, the mounts of the stock partly gilt. The bow of great strength, cased in leather and painted parchment. Original twined cord attached.

German, about 1450.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate xvi.

(782)

144 & 145. See No. 141.

(779-780)

146. Serving Knife. The handle is composed entirely of walrus ivory, of flattened oblong section, broadening at the top, and on it is carved the figure of a lion, holding in its claws a small dog. The blade, 9 ins. long, back-edged, and with curved cutting edge, stamped with an armourer's mark.

Italian, about 1350.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

(755)

147. Présentoir or Serving Knife. The handle is of amber and ivory, of flattened octagonal form in section, widening toward the pommel, which part is composed of ivory with annular ornaments inlaid in amber, in the central panels, beneath the amber, are small carvings in ivory of the Adoration of the Magi. In the centre of the grip, also showing beneath the amber, are two other panels, carved with the Annunciation and St. Anne bearing the cross. The tang of the blade is visible beneath the amber, and has been plated with gold. The blade, $16\frac{1}{2}$ ins. long, $4\frac{1}{8}$ ins. wide at the rebated end, 3 ins. wide at the hilt, is etched and fully gilt, with three oblong panels of true arabesque design.

Flemish, about 1550.

(776)

148. Knife and Sheath. The hilt of gilt iron, pierced and chiselled as a corinthian column, which in two places is inlaid with faceted bands of mother-o'-pearl. The pommel of ivory carved as a grotesque lion's mask. The blade, $8\frac{3}{4}$ ins. long, back-edged, etched and fully gilt at the hilt with scrolls. The sheath of leather, tooled with geometrical designs and laurel-leaves, in the style of CLOVIS EVE.

French, about 1580.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(758 & 759)

149. Dagger Sheath (?) of copper, embossed and chased in three compartments with the story of the Prodigal Son. In the first panel the young man, as a galliard, is taking leave of his father and steward; in the distance he appears mounted for his journey; in the second panel the youth is feasting in company with loose women; in the distance, reduced by poverty, he is seen minding swine; in the third compartment he kneels before his father for forgiveness, whilst in the distance are the servants killing the fatted calf. These three panels are bordered by masks and strapwork.

Swiss work, about 1590.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate cxi., Fig. 3.

It has been held, and in all probability correctly, that this is no dagger sheath but the original pattern made by a goldsmith from which the actual sheaths were cast; for the Swiss dagger sheaths were invariably cast in copper, chased, and afterwards gilded in the manner of French ormolu work of the 18th century. As such a *maquette*, this specimen is of the greatest rarity.

(183)

150. Dagger and Sheath, entirely of copper gilt. The pommel is of vase-shaped form with a lion's mask in high relief, a bust of a woman above. The grip swells in the centre, and has on either face the nude figure of a woman, upholding a basket of fruit. The quillons straight and widening at the ends, oblong in section, single ring guard, in the centre of which is a mask. The blade, $10\frac{1}{2}$ ins. long, of flattened diamond-shaped section, grooved the whole length, inscribed I. H. S and inlaid with an armourer's mark on the ricasso in copper. The sheath, which formerly contained a small knife and pricker, has a pierced panel down the front with a subject from Roman history, introducing CLAUDIUS and AGRIPPINA. The knob at the end formed as two dolphins. Chain for suspension.

Swiss, about 1560.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

(607)

151. Landsknecht Dagger and Sheath, entirely of russet steel. The pommel is formed as a fluted disc and fits cap-like on the top of the grip, which narrows towards its base, and is covered with wire and ornamented by four spirally twisted bars running down its length. The guard is composed of two flat strongly curving quillons and a drooping crescent-shaped shell, boldly engraved with a scale ornament, and having thereon appliqué masks. The blade, 10 ins. long, of flattened hexagonal section, fluted on the ricasso. The scabbard is of semi-circular section and has two panels embossed with classical figures, between these and at the chape and ferrule is a triple row of semi-circular ornaments formed by a thin spiral band welded together and then applied on the surface.

German, about 1550.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate cxi., No. 3.

(928)

- 152. Dagger and Sheath** of copper gilt. The pommel and quillons of identical boat form, curving one towards the other, wood grip of diamond section, swelling in the centre. Dec. with engraved leaf scrolls. The blade $9\frac{1}{4}$ ins. long of flat diamond section $1\frac{1}{8}$ ins. wide. The sheath pierced and chased with the story of WILLIAM TELL; flattened knob at the ferrule with masks.

German or Swiss, about 1540.

(113)

- 153. Landsknecht Dagger and Sheath** entirely of russet steel. The pommel is formed of a circular plate. The hollow iron grip of inverted-cone shape fits beneath this, the pommel plate is burred over and secures the grip in position. The guard is formed of two short, straight-turned quillons, and a semi-cylindrical plate that fits over and keeps the knife and pricker (now missing) in the sheath. The blade, $11\frac{1}{2}$ ins. long, is back-edged and reinforced to a diamond section at the point. The sheath finishes in a turned ferrule, and has three twin ridges at intervals, two loops for suspension at the back. The whole of this dagger is decorated with an arabesque design in gold and silver azziminia.

German, about 1550.

(263)

- 154. Knife, Fork, and Sheath**, entirely of gilt iron. The sheath is of flattened oblong section, with four small cylindrical loops for suspension. On either face are deeply etched trophies of various objects, amorini, and dogs; down the sides are delicate arabesques, which occur also on the handles of the knife and fork. The blade of the knife, $5\frac{3}{4}$ ins. long, engraved and gilt at the hilt, with a figure of Cupid. Two-pronged fork.

Italian, about 1570.

(761-2-3)

- 155. Leather Sheath**, tooled with thistles, etc., and containing two knives, a pricker, and a small knife; the pommels are of ivory and oviform in shape, mounted with brass. The grips are overlaid with plaques of horn, and ivory stained green.

Flemish, about 1630.

(760)

- 156. Knife Sheath** of ivory in two compartments, decorated with two upright panels carved in high relief with the figures of King David and a female figure. Above is a

cherub's head, scrolls at the side and base. The extreme end is formed as a small acorn.

Flemish, about 1640.

At a more recent date a silver-handled knife and fork have been added, also a mount to the sheath.

(752)

- 157. Pair of Shears in a Case**, which is almost identical with the knife case, **No. 154**. It has been entirely gilt and etched with trophies. The blades of the shears are $4\frac{1}{4}$ ins. long, and etched with trophies of arms.

Italian, about 1560.

(754 & 756)

- 158. Knife.** The grip is composed of rock crystal, oval in section, mounted with a silver gilt pommel cap and ferrule, engraved with strapwork and quatrefoils. Above the blade is an oval shoulder of gilt iron chased with acanthus leaves. The blade, $6\frac{3}{4}$ ins. long, back-edged and decorated at the hilt with a diamond-shaped panel of scrolls fully gilt.

Italian, about 1540.

(753)

- 159. The Sheath** of the preceding knife; it is of dog-fish skin mounted with silver gilt.

(753)

- 160. Knife.** The hilt is of ivory, carved to the form of a caryatid female bust, the nipples inlaid in coral. The blade, $9\frac{1}{2}$ ins. long, partly back edged, the tang widens and fits into a narrow V-shaped opening in the ivory grip. This is held in position by three rivets.

Probably Spanish, about 1640.

(1068)

- 161. Dagger** and sheath of copper gilt. The pommel and quillons of identical boat form, curving one towards the other, wood grip of diamond section swelling in the centre. Dec. with floral engraving. The blade $9\frac{1}{2}$ ins. long, and flat diamond section $1\frac{1}{2}$ ins. wide. The sheath, with aperture for knife and pricker, pierced and chased with combatants. It has a flattened knob at the ferrule with masks.

German or Swiss, about 1540.

(108)

- 162. Dagger**, of strong and heavy proportions. The whole of the hilt is of horn, composed of two parts; the pommel and grip of the first part, the quillons and shell of the second part. The grip and pommel is shaped as a column of oblong section; the capital and base carved with acanthus leaves, the quillons are oblong in section and end in spiral scrolls, the shell droops over the blade. The blade, $14\frac{1}{2}$ ins. long, the cutting edge very slightly curved.

It is back-edged within 4 ins. of the guard, and has a ricasso of $1\frac{1}{2}$ ins. deep, engraved and fully gilt with true arabesques, and inscribed, on one face—

ASSES BIEN FAICT ET PAR SAISON QVI

(HE DOES WELL AND IN GOOD SEASON)

FAICT SON FAICT TOVT PAR RAYSON.

(WHO DOES HIS DEED WITH FULL REASON.)

on the back of the blade—

DE PEV À PEV,

and on the other face—

TV FVRIE CEDAS CEDENDO VICTOR
ABIET

(YIELD THOU TO FURY, BY DRAWING BACK THE
VICTOR WILL REMAIN.)

ESPOIR NA LIEV OV FORTVNE DOMINE

(FOR HOPE NO ROOM WHERE FORTUNE RULES.)

French, about 1490-1500.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

(785)

163. Dagger, entirely mounted in copper gilt, boat-shaped pommel, and quillons of similar proportions, curving one towards the other; the grip, which swells in the centre, of flattened diamond-shaped section, is of pear wood. The blade, $10\frac{1}{2}$ ins. long, $1\frac{1}{2}$ ins. wide at the hilt, grooved the whole length. The scabbard, which contains also a small knife and sharpening steel, is chased and pierced down the front with Holbein's "Dance of Death;" at the end is the knob, formed of a lion's mask and two spiral curls. At the back are two oblong loops for suspension, the one engraved with the date, 1573.

German or Swiss, dated 1573.

From the collection of M. A. Beurdeley.

From the collection of the Count de Nieuwerkerke.

(611)

164. Knife Sheath, of blackened iron. Embossed, chased, and pierced in three panels; the top one with a man holding an axe, surrounded by eight spiral curls; the next panel with the double-headed eagle, and similar spiral ornaments; the last panel a grotesque mask; on the back are emblems, and the letters C. S.

South German, about 1630.

(371)

165. Landsknecht Dagger and Sheath of blackened steel. The pommel is formed of an oval plate, the hollow iron grip of inverted-cone shape fits beneath its outer edge. The guard takes the form of three small drooping shells. The blade, $11\frac{1}{2}$ ins. long with the ricasso, is of flattened diamond-shaped section. The sheath of wood covered with black material, has a large ferrule, ending in a faceted knob and deep chape, with two openings fitted with knife and pricker. Two flattened loops for suspension at the back. It is decorated with a small pricked scroll design.

German or Swiss, about 1550.

(262)

166. Fork, of iron, with double prongs, fluted shaft, the grip is of pilaster form, chiselled, and gilt, with the base and capitol at either end. On the centre are rivetted small plaques of horn. The pommel is formed as a fluted vase. $10\frac{1}{4}$ ins. long.

French, about 1590.

(796)

167. Serving Knife (Présentoir). The hilt, which is plated with silver, is oblong in section, widening towards the pommel. It also widens above the blade, where it is grooved to receive it. Dec. on the grip with two upright panels chased in low relief with a renaissance design. Running down each side is the inscription, on the one face—

LACES CITA PATIENTIA.

(LACESSITA PATIENTIA.)

(*Patience provoked.*)

and on the other—

FIT FVROR SEPE,

(FIT FUROR SAEPE.)

(*Often becomes rage.*)

In two small square-shaped panels at the top of the hilt is a shield, and the inscription—

NE QUID NI MIS.

(NE QUID NIMIS.)

The blade socket engraved with conventional scrolls. The blade, of spatula form, $12\frac{1}{4}$ ins. long, is $2\frac{1}{2}$ ins. wide at the hilt.

Italian, about 1480.

(795)

168. Knife. The hilt is entirely of gilt steel, vase-shaped pommel, pilaster-shaped grip, inlaid with small plaques of lapis lazuli. It has small curved quillons of flattened section. Dec. with chiselled acanthus leaves. The blade,

7 $\frac{3}{4}$ ins. long, partly back-edged ; the cutting edge slightly curved ; the ricasso etched and gilt with scrolls.

French, about 1615.

(794)

169 & 170. Steel Knife and Two-pronged Fork.

The handles of silver, of fluted section, widening towards the pommel, which is of cruciform shape. Dec. with fine engraved panels of Christ before Pilate, the Judgment of Solomon, Susanna and the Elders, and St. Stephen stoned ; below, under arched canopies, are allegorical figures of Wisdom, Justice, Faith, and Majesty.

Flemish, about 1625.

From the collection of M. Joyeau.

From the collection of the Count de Nieuwerkerke.

The highly finished and minute manner of the engraving on the silver handles of this knife and fork, suggest the work of the eminent artist, Theodore de Bry, or Brie, who was born at Liège in 1528 ; but as he died in the year 1598, and from the general style of ornament on these handles, and which seem to be of early 17th century fashion, there is greater probability of their being by John de Brie, son of the above, who worked into the first half of 17th century.

(797 & 798)

171. Serving Knife. The hilt is oblong in section and widening towards the end ; it is of copper gilt, engraved down the sides with a formal design of scrolls and cross-hatching. Down either face of the grip are inlaid plaques of silver, nielloed with two figures of youths, the one holding a sword, the other a book ; also, two figures of ladies in long pleated robes—the Florentine costume of 1440–55. The manner of the niello recalls the work of "MASO" (TOMMASO) FINIGUERRA, the famous goldsmith and engraver. The blade, 9 ins. long, back-edged, and with curved cutting edge, inlaid with a heart in brass, as the bladesmith's mark.

Italian, about 1480.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

(800)

172. Knife, entirely of steel. On the pommel, which is formed as a fluted flattened vase, stands a finely-chiselled statuette, 2 $\frac{5}{8}$ ins. high, of Temperance. She is draped, and in the raised right hand pours water from a ewer to a goblet held in the left hand. The vase-shaped pommel rests on the head of a grotesque nude figure sitting astride a sea monster, from whose mouth issues the blade, 4 $\frac{3}{4}$ ins. long, slightly curved and back-edged.

French, about 1580.

This most beautiful example of chiselling is in a fine state of preservation, as it has a surface of brightened steel—possibly its original burnish.

(803)

- 173. Spatula - shaped Knife.** The grip is of jasper, flattened and octagonal in section. The ferrule and pommel, of silver, fit it cup-like. They are engraved with a small pricked scroll design, the borders pierced with strawberry leaves. The blade, $6\frac{1}{2}$ ins. long, etched, and gilt with a pomegranate at the hilt, the point rebated.

Italian, about 1530.

(799)

- 174 & 175. Pair of Knives.** The handles plated with silver, stamped with a flaming heart, scrolls, etc., and having the inscriptions at the sides—

IN . TE . DOMINE . SPERAVI . H . R . S . S

The blades, $5\frac{1}{2}$ ins. long, back-edged, slightly etched, and gilt at the hilts.

Italian, about 1550.

(801 & 802)

- 176. Knife,** entirely of steel, the hilt russeted and of octagonal section, damascened with scrolls in gold in the Indian *Koft-gari* fashion. The blade, $5\frac{1}{2}$ ins. long, with rebated point. By drawing downwards the outsides of the grip, the knife separates and divides into three knives of slender proportions.

Venetian, about 1600.

(805)

- 177, 178, & 179. Small Knife and Fork Case,** of crimson morocco leather. The whole surface dec. with tooled and gilt fleur-de-lys, in the school of Nicolas and Clovis Eve. It contains a small knife (the blade, $3\frac{1}{2}$ ins. long) and a two-pronged steel fork, the handles of which are of faceted amber, and show running down the centres, the gold-plated tangs.

French, about 1600.

(806-7-8)

- 180. Small Knife.** The hilt is oblong in section, overlaid with silver plaques, engraved and nielloed with trophies of arms, etc. The pommel is of metal gilt, the top of which is shaped to the form of a bifurcated mermaid; small birds, and scrolls in relief. The blade, $4\frac{3}{4}$ ins. long, partly back-edged, etched, and gilt with arabesques.

Italian, about 1490.

(804)

- 181. Small Knife**, entirely of steel. The handle is formed as a small pilaster with vase-shaped pommel, partly gilt, and damascened in gold azziminia with small arabesques. The blade, $2\frac{1}{4}$ ins. long, back-edged, etched with two small oval panels, gilt. The one contains a cipher CC reversed, in the other a small fleur-de-lys. By sliding the handle upwards, the knife opens and forms two knives of half the breadth.

French work, about 1590.

From the collection of M. Félix Petitprêtre.

From the collection of the Count de Nieuwerkerke.

(812)

- 182. Small Knife**, entirely of steel. The hilt, which is russeted, is square-shaped in section, and has as a pommel an openwork arch-shaped canopy. The whole surface of the hilt, as also the upper part of the blade, is damascened with small scrolls in gold and silver azziminia. The blade, $4\frac{1}{2}$ ins. long, and back-edged.

Italian (Venetian), about 1590.

(811)

- 183. Chisel-shaped Implement**, with slightly curved cutting edge, the upper part of which is formed to the outline of, and engraved as, two dolphins. In the panel immediately below are inlaid scrolls in gold and silver azziminia. The grip is of agate, of square-shaped section, hollowed on the facets.

Italian, about 1620.

From the collection of M. Joyeau.

From the collection of the Count de Nieuwerkerke.

(813)

- 184. Small Knife**. The grip is composed of white agate, faceted, and swelling towards the top, where it is finished with gilt filigree. It is of russet iron above the blade, where it is minutely damascened with scrolls in gold, and small dots incrustated in silver. The blade, $4\frac{1}{8}$ ins. long, and back-edged.

Italian, about 1620.

(810)

- 185. Small Knife**, of nearly similar form to **No. 181**. The hilt fully gilt and inlaid with two small oblong plaques of lapis lazuli. The blade, $3\frac{3}{8}$ ins. long, partly chamfered to a back edge.

French, about 1580.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

(809)

- 186, 187, & 188. Knife, Fork, and Case,** fitting together, back to back, and retained in position by two simple spring catches, regulated by a small button at the pommel end of the handle. The handle is of silver and circular in section, engraved with formal scrolls, etc. The blade of the knife is $4\frac{1}{2}$ ins. long, pierced with a trefoil at its base, engraved with the crowned monogram T.C.; a coat-of-arms on the reverse side. The fork is three-pronged, having a pierced coat-of-arms at its base. In leather case.

Swedish, about 1680.

(814 to 816)

- 189. Curved Sword.** The pommel (of copper gilt) is formed as a turbaned, bearded head. The quillons (of gilt iron) are short, straight, and square in section, and coming on either side to an acute point over the face of the blade. Facetted horn grip. Dec. with an etched design on the quillons of dolphins and scrolls. The blade, $36\frac{1}{2}$ ins. long, back edge, grooved, and slightly curved; etched and fully gilt near the hilt, with a Roman Emperor and other figures in an audience chamber. The scabbard is of wood, covered with velvet, and with chape, ferrule, and hanger of gilt iron, etched with mermaids, etc.

Italian (Venetian), about 1530-40.

From the collection of M. de Méixmoron, of Dijon.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

(679)

- 190. Circular Shield (Rondache),** of wood entirely covered on the inside and out with *cuir boulli*. It is of convex form having in the interior an oblong panel of quilted green velvet, against which rested the arm. On the exterior the leather is embossed and tooled with five circular panels, the largest of which is placed in the centre and contains the figure of the winged horse Pegasus; in the four smaller panels are alternately figured Mutius Scaevola, Mettus Curtius, a Roman warrior, and the figure of a unicorn. The groundwork is covered with an interlaced design introducing Roman armour. The shield is bordered by a conventional laurel wreath. The whole of the interior is decorated with arabesques, with the exception of two circular panels containing the figures Mutius Scaevola and Mettus Curtius. $22\frac{1}{4}$ ins. diameter.

Italian, about 1540.

(1207)

- 191. Curved Sword (Falchion),** russet and gilt hilt. The pommel is chiselled to the form of a spirally curled

acanthus scroll; the quillons, which issue from an oblong block into which fits the blade, curve in opposite directions, the one curving upwards terminates in two spiral curls, while the drooping quillon finishes in a single curl. Dec. with chiselled grotesque masks, pilasters, and leaf ornaments. Wire-bound grip. The blade, $27\frac{3}{4}$ ins. long, 2 ins. wide, slightly curved, back-edged, and grooved within 19 ins. of the point, where it widens to a double edge. It is gilt and bears traces of etching at the hilt; the scabbard is of wood, covered with velvet, and mounted with an open-work gilt iron ferrule and chape.

Italian, about 1550.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

(960)

- 192. Small Shield-shaped Plaque**, with roped border. Dec. with an eight-petalled ornament in the centre in slight relief; the ground etched with lions, gilt.

It originally formed the centre ornament to a chanfron, as in No. **426**, Case 8, Gallery 6.

German, about 1550.

(385)

- 193. Falchion-shaped Sword.** The hilt of blackened iron, flattened pear-shaped pommel, and quillons curving in opposite directions. Both the pommel and quillon ends are chiselled in high relief and pierced with crouching nude figures holding scrolls, on which rest ducal coronets. In the block from which the quillons issue and in the pommel, are chiselled and undercut figures of horsemen. The whole design is heightened with gold damascening. Spiral wire-bound grip. The blade, $27\frac{3}{4}$ ins. long, back-edged, slightly hollowed, curved, the cutting edge chamfered. It is russeted and damascened with an interlaced scrollwork and shield of arms in gold azzimonia.

Italian, about 1560.

(1278)

- 194. Circular Shield (Rondache)**, of wood entirely covered on the inside and out with *cuir boulli*. It is of convex form, having in the top border an upright aperture, into which was fastened a lantern. On the exterior the leather is embossed and tooled with a central circular composition, dealing with a subject from Roman history. Round this is a border in which are four portrait busts in circular frames, and these are joined one to the other by a riband which supports, in groups, trophies of arms, etc. In the outer border is a simple design of trefoil leaves arranged to a formal scroll. The three separate designs are edged with a conventional laurel wreath.

On the interior are two circular panels, one exhibiting Hercules struggling with the Nemæan lion, the other the figure of Pan. Arabesque groundwork; the border is the same as on the exterior. $22\frac{3}{4}$ ins. diameter.

Italian, about 1540.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. I., Plate lii.

(1219)

- 195. Heavy Closed Tilting Helmet.** The skull piece has a low roped comb, at the base of which is attached a flattened plume holder. The vizor is thick, and has permanently rivetted to it a reinforcing plate extending over the front of the skull. The ocularia are narrow and set back $1\frac{3}{4}$ ins. from the edge of the bevor, into which the vizor fits. The bevor on the right-hand side has a small trap door and an elaborate arrangement of staple fastenings, also two screw holes for the attachment of the manteau d'armes. The lower edge of the helmet finishes in a hollowed roping into which fitted the top plate of the gorget. The surface is etched and gilt with vertical bands of flowing scrolls bordered by a toothed ornament. It still retains much of its quilted velvet lining.

German, about 1570.

The gauntlet, No. 196, and lance vamplate, No. 197, are from the same suit of armour as this helmet.

(1023)

- 196. Right-hand Locking Gauntlet,** with deep bell-shaped cuff, articulated metacarpal plates of two parts. Five fingerplates. Dec. with bands of deep scroll etching, gilt.

German, about 1570.

The peculiarity in this gauntlet is that the plate which covers the finger tips is prolonged much beyond them, so that, when the lance or sword was grasped, this plate reached back to the inside of the cuff, to which it could be locked by a form of turning staple. It would be impossible to wrest a weapon from the grasp when the gauntlet was locked.

There is a gauntlet of similar character in the Hall of the Armourers' and Braziers' Company, in Coleman Street. It is the work of the armourer Jacob Topf. In the Tower of London is a gauntlet very like the above, and at Madrid a superb specimen, Fig. 44 of the Catalogue of 1898.

From a suit, to which the preceding helmet, **No. 195**, belonged,

(1024)

- 197. Vamplate** to a tilting lance from the same harness as the helmet and gauntlet **Nos. 195 & 196.**

German, about 1570.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(1022)

- 198. Knife Sheath**, of blackened steel. Embossed, chased, and pierced in three panels; in the top one is a man holding an axe, the next panel has a bifurcated mermaid, and the last panel a man and woman embracing. A shield embossed on the back with a shield of arms and the initials B. K. and the date 1624.

South German, dated 1624.

(376)

- 199 & 200. Curved Sword** (Scimitar), reputed to be that of an Estradiot. Russet, gold and silver plated hilt. The grip and pommel in one and entirely of iron, curving slightly and pierced at the top with a circular hole for a wrist strap. The whole surface of this part is chiselled in low relief with an Asiatic ornament introducing masks. The quillons curve and finish in satyrs' masks; they issue from an oblong block, the outside of which is the oval slightly curved shell. Dec. in low relief with the subject of Horatius Cocles, protected by the twin stars Castor and Pollux, guarding the Tiber bridge against the attacking army of Porsenna. The blade, 34½ ins. long, is of scimitar fashion and has an Oriental character inlaid in gold. The scabbard is of wood, covered with green velvet and mounted with chape, locket, and ferrule; figured in oval panels are Leda and the Swan, Europa and the Bull, and an Amazon armed with spear and shield.

Italian (Venetian), about 1570.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate cv.

The wars between Venice and Constantinople resulted in the Venetians employing as mercenaries Greek mounted troops, variously called Stradiots or Estradiots, after their designation in their own language.

(1280 & 1281)

- 201. Iron Sheath for a Dagger.** Dec. with embossing and chasing, at the top is a scroll-shaped shield containing a full faced female bust, scrolls on the groundwork. It is pierced in the centre to show the wooden sheath,

which was probably covered with velvet or leather. The shield ornament is repeated at the bottom of the scabbard, escalloped ornaments at the back, $10\frac{3}{4}$ ins. long.

German, about 1550. (927)

202. Circular Vam Plate for a tilting lance. The border decorated with a formal etched design of arabesques. $9\frac{3}{4}$ ins. in diameter.

Spanish, about 1560. (870)

203. Vizor and Umbril of a Closed Helmet. The vizor is embossed in a spirited manner to the form of a marine monster's head, with projecting eyes, above the ocularia, which are composed of two narrow slits, the skin of the monster is scaled, the top border escalloped to a fin-like form. On the bevor a similar scheme of ornament is developed. The entire surface is russeted.

Italian, about 1560-80.

These pieces, though of somewhat poor manufacture, have a great amount of vigour and character owing to boldness and depth in the treatment of the embossing. They recall the grotesque helmet in the Musée d'Artillerie, H. 149.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. I., Plate lxix., Figs. 1 and 2.

(1202)

204. Bronze Gilt Spur. With short upcurved neck, the rowel wanting, the heel band widens and has as an ornament, a short inscription in low relief.

Probably French, about 1400. (186)

205. Gilt Bronze Spur. The neck is short and wide, and has a large four-pointed rowel. The heel band is V-shaped and comes to an acute point over the neck. Dec. with simple Gothic mouldings.

Probably English, about 1400-50. (1059)

206. Spur of iron, plated with silver. The neck, $4\frac{1}{2}$ ins. long, of oval section; large eight-pointed rowel. The heel band is bent to an obtuse angle and ridged on the exterior.

Probably English, about 1440. (1027)

207 & 208. Pair of Spurs of iron, entirely plated with latten. The necks, $3\frac{3}{4}$ ins. long, are of flattened diamond section; open-work sixteen-pointed rowels. The heel

band, $1\frac{1}{2}$ ins. wide, pierced and decorated with scale ornaments and zigzags.

Probably German, about 1470.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(1030 & 1031)

- 209 & 210. Pair of Iron Spurs**, plated with latten. The necks $7\frac{1}{2}$ ins. long and of diamond-shaped section. Six-pointed star rowels. The heel bands are wide, of inverted V-shaped form, strongly pointed at the top. Dec. with a slight raised ridge of roping. The spurs have the buckles and eyelets attached.

French?, about 1460-80.

The great length of the necks of these spurs, also more particularly on those of the equestrian suit **No. 620**, Gallery VI, is accounted for by the fashion prevailing in the latter half of the 15th century: also they were required to penetrate the loose flanchards and hangings with which the war and tournament horses were caparisoned.

(1095 & 1096)

- 211 & 212. Pair of Spurs**, of brass or latten. The necks are short and have large rowel $3\frac{3}{4}$ ins. diameter, radiating with narrow flutings from the centre. The heel band is of inverted V-shape form and pointed above the neck.

It is impossible to assign them to any particular European country, but spurs very similar to these appear in the English effigies about 1390-1420.

This particular pair of spurs is of dubious authenticity.

(1115 & 1116)

- 213. Drinking Horn**, formed of the natural horn of the bull. Dec. in two panels, with an interlaced design of foliage carved in low relief; around the mouth is an inscription in Scandinavian, mounted with a rim of silver formed as leaves and slightly engraved.

Scandinavian work of the 14th century.

(775)

- 214. Buckle and Chape of a Belt**. Metal gilt, of flamboyant Gothic design introducing figures of saints and tracery, the backs are engraved with conventional scrolls inscribed | · B · S and date 1709.

Probably Hungarian, dated 1709.

(783)

CASE VI.

- 215. Thrusting Sword** (Foining Estoc), blackened hilt. Facetted fig-shaped pommel, diagonally-curved quillons of octagonal section. Dec.: none. The grip is long and shaped, covered with cord (modern). The blade, $41\frac{1}{2}$ ins. long, of diamond-shaped section; the ricasso is covered with leather.

German, about 1520.

The ESTOC, ESPADON, (ESPADA, *Spanish*, "a sword") and MONTANTE are comprehensively all of this same type. It was a weapon of the proportions of the bastard or hand-and-a-half sword (see No. 33), but with the difference that it could be used only for thrusting. The blade is, in nearly all cases, of bayonet section, or simply triangular, stiff, and tapering to an acute point. There is mention of its use as early as 1268, in a judgment of Parliament of Paris (see Hewitt, vol. 1, p. 314), but the weapon is not represented in this collection until the early part of the 16th century as in the above number although possibly No. 11, Case I may be a variation of its form. It was used in the 15th or 16th century for single combats on foot in the "*Champ-clos*," or in single combats "to be decided by the Judgment of God," the stiff penetrating blades being intended to force apart the plates or "lames" of the armour, in which such judicial combats were always fought. A hafted weapon formed on nearly the same formidable principle as the estoc is the *Ahlspiess*, an Austrian arm chiefly used by the yeomanry, though its use must also have been familiar to the nobles, as the Emperor Maximilian is seen using this same weapon in the "Freydal."

No. 215 differs somewhat in the blade from the usual 16th century type of the estoc, being lighter and more slender. However, as this estoc is composite in character, it is not an illustrative weapon.

(1008)

- 216. Foining Sword** (Estoc). Flattened spherical pommel, diagonally curved quillons of circular section, ending in a similar formation to the pommel. Dec. with three chiselled cockle shells on the quillon ends and pommel. The grip is shaped and of wood covered with black leather. The blade, $39\frac{1}{2}$ ins. long, and of strong bayonet section.

German, about 1510.

From the collection of M. E. Meyer.

From the collection of the Count de Nieuwerkerke.

See note after No. 215.

(1121).

- 217. Hand and Half Sword** (Espadon), blued hilt. Fig-shaped pommel, straight quillons of circular section, and ring guard on either side. Dec.: none. Wire-bound grip. The blade, 46 ins. long, of flattened hexagonal section, grooved on the ricasso, incised with lines, and inscribed—

IN TE DOMINE SPERAVIT.

Probably Spanish, about 1540.

See note after No. 33.

See note after No. 69.

(1120)

- 218. Hand and a Half Sword**, blued hilt, of exactly similar form to **No. 249**. The blade, 38 ins. long, of flat, lozenge section, trebly grooved.

German, about 1540.

See note after No. 33.

(506)

- 219. Hand and Half Sword**. The hilt, though now blacked, has been originally gilt. Flat fish tail shaped pommel, diagonally-curved quillons of oblong octagonal section, upcurved fluted shell and thumb ring. Wire-bound grip (modern); this is at least $1\frac{1}{2}$ ins. too long. Dec.: none. The blade, $36\frac{1}{2}$ ins. long, doubly grooved the whole distance, stamped in the groove with circles and stars. Strong ricasso. About 4 ins. of the point has been lost, and a new point ground.

German, about 1560.

See note after No. 33.

(954)

- 220. Hand and a Half Sword**, blackened hilt. Narrow cone-shaped pommel of diamond section, long straight quillons of similar section widening at the ends, knuckle guard, ring and Z-shaped counter-guard. The grip, swelling towards the top, covered with leather and fish skin. Dec.: rough engraving of acanthus leaves. The blade, 42 ins. long back edged within 17 ins. of the point, and doubly grooved.

German, about 1580.

See note after No. 33.

(496)

- 221. Hand and a Half Sword**. The hilt of blued steel; cone-shaped pommel, long straight quillons of flattened section, broadening at the ends, double ring and thumb guard. Dec.: none. Moulded grip of wood, covered

with leather. The blade, 38 ins. long, of flattened hexagonal section, grooved and inscribed

IN · MANAGI · ME · FECIT.

An armourer's mark on the ricasso.

German, about 1530.

See note after No. 33.

(42)

222. Hand and a Half Sword. The hilt of blued steel ; hexagonal cone-shaped pommel, curved quillons of diamond - shaped section, double rings, joined by an S shaped bar. Dec. : none. Shaped grip of wood covered with wire, and mounted with scalloped iron. The blade, 35 ins. long, of flattened hexagonal section, trebly grooved and inscribed—

GLVTEIO SAHAGUM.

German, about 1535.

See note after No. 33.

(140)

223. Hand and a Half Sword. The hilt entirely blued. Elongated pommel, diagonally curved riband quillons, and a ring on either side containing shells pierced with a diaper pattern, hexagonal-shaped grip bound with leather. Dec. : none. The blade, $39\frac{1}{2}$ ins. long, of slight, flattened hexagonal section, grooved, and with the wolf mark inlaid in brass.

German, about 1540.

See note after No. 33.

(298)

224. Hand and Half Sword. Blackened hilt ; inverted fig-shaped pommel, diagonally curved quillons of circular section, ending in knobs similar to the pommel. Open shell guard on either side, knuckle guard with the peculiarity of fastening by a band half way up the grip, which is of wood, corded. Dec. : none. The blade, $39\frac{1}{2}$ ins. long, and 2 ins. wide at the hilt, slightly flattened hexagonal section.

German or Swiss, about 1530.

See note after No. 33.

(905)

225. Hand and a Half Sword. Blackened hilt. Pear-shaped pommel, straight quillons of circular section, swelling at the ends, and double ring guard on either side. Dec. : none. The grip shaped, and covered with black

leather slightly tooled. The blade, 43 ins. long, back edged and doubly grooved for 22 ins., inlaid, with the armourer's marks in copper.

Probably Spanish, about 1530.

See note after No. 215.

(998)

226. Hand and Half Sword, blued hilt. Spirally fluted gadrooned fig-shaped pommel, flat drooping quillons, broadening at the ends, single ring and thumb guard, shaped cord-bound grip. Dec. with roping, fluting and cross hatching. The blade $31\frac{1}{2}$ ins. long, $2\frac{3}{8}$ ins. wide at the hilt; stiff, tapering, and four sided.

German, about 1525.

See note after No. 33.

(491)

227. Sword. The hilt entirely gilt, spirally fluted pear-shaped pommel, diagonally curved quillons of octagonal section, ending in gadrooned balls, the ring guard formed as a knotted trefoil, the grip bound with copper wire, $6\frac{3}{4}$ ins. long. Dec.: none. The blade flat, finely etched with a year's calendar and the signs of the Zodiac, six months on either side, and stamped with the King's head mark. 34 ins. long, $1\frac{1}{8}$ ins. wide.

German, about 1550.

The hilt, which is of fine quality, has been added to a blade of equally fine quality, although in no way belonging one to the other; the weapon, as it now appears, is incongruous.

(63)

228. Extra Bevor or Tilting Vizer for a helmet; the edges are slightly embossed in order that the strap for its attachment may pass more easily. Single gorget plate with roped border; sunk band, studded with brass-headed rivets.

German, about 1580.

(367)

229. Falling Bevor, of four plates, with oblong slits and groups of circular holes for purposes of ventilation, two gorget plates attached. Dec. with sunk bands and brass rosette-headed rivets.

German, about 1560.

(606)

It much resembles the falling bevor on the helmet of the equestrian suit **No. 851**, Gallery V, though in this case it may have been used in conjunction with an open casque with ear pieces.

(460)

- 230. Left-hand Fingered Gauntlet**, with cylindrical cuff, scaled fingers and retaining much of its leather lining. Dec. : none.

German, about 1600. (296)

- 231. Shield** (Buckler), of blackened iron. Quadrilateral in form, but is wider at the top than at the bottom. It swells to a curved ridge down the front. In the centre is a hook, and outside there are two rows of bars of semi-circular section, raised about $\frac{1}{4}$ of an inch from the surface in order to catch the point of the adversary's rapier or sword. Round the border is a row of rivets for the attachment of the lining, which still remains. A cylindrical hollow grip in the interior.

Spanish, about 1530.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

The small buckler of this form, **No. 233**, closely resembles this example, except as regards the arrangement of the sword-breaking bars.

(414)

- 232. Right-hand Gauntlet**, with slightly belled cuff hinged at the side, articulated wrists of seven plates, and scaled fingers. Thumb-piece attached. Dec. with bands of floral scrolls etched, and studded with brass-headed rivets.

German, about 1570.

This gauntlet belongs to part of the suit **No. 1199**, Case XXI., Gallery V.

(442)

- 233. Shield** (Buckler), of rectangular form, slightly swelling in the centre. Attached are bars of semi-circular section at the distance of $\frac{1}{2}$ of an inch from the surface. These are rivetted in two circles, and with a hook in the centre; they act as sword breakers. Were the point of the adversary's sword to pass beneath one of these hooks, a quick upward movement of the wrist would snap the blade. The edge is turned under, and with a close row of small holes for the attachment of a padded lining. 10 ins. by $9\frac{3}{4}$ ins.

Italian, about 1580.

From the collection of M. Springen.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

(268)

(W.C. A.)

E

- 234. Open Helmet** (Casquetel), with low ridged skull. Decorated with a fan shaped panel of fluting on either side, the hinged umbril is of unusual size, $3\frac{1}{2}$ ins. wide, and neck guard of four plates, the lowest one turned strongly outwards, the edge turned under. The bordering of the plates, umbril and alternate flutings slightly etched with bands of conventional scrolls.

Italian, about 1510.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. I., Plate xvi., Figs. 6 and 7.

(272)

- 235. Closed Helmet.** The skull piece is slightly ridged and comes to a conical point. The chin pieces open down the front and are hinged at the sides; the vizor and bevor of one plate pierced with oblong apertures forming the ocularium. It has small circular holes for ventilation. The lower edge of the helmet is hollowed to a rim to fit the top plate of the gorget.

German, about 1530.

(365A)

- 236. Closed Helmet.** The skull piece has a low comb slightly roped, the chin piece opens down the side. The vizor and bevor of one piece acutely pointed, with two small slits forming the ocularia and thirty-two small circular holes below for breathing purposes, double gorget plates with sunk borders and roped edge.

German, about 1545.

(541)

- 237. Armour for the Right Arm** (Rere Brace, Turner, and Coudes), the edges are roped and slightly sunk. The whole decorated with a slashed design in the manner of the costume of 1530; the borders and slashings etched and gilt with a scroll foliage design. The coude is fine in form, and entirely forged from one piece.

Probably German, about 1530.

See the puffed suit **No. 380**, Case VIII., Gallery VI.

(842)

- 238. Bufo or mentonnière.** It is of two plates, the top one $2\frac{1}{2}$ ins. wide, with roped border, and pierced with two oblong apertures forming the ocularia, it is hinged at either side at the base, and held in position by a spring catch. The lower plate extends on to the chest, where, across the base, is embossed a band of hollow roping, that would fit over the top cabling of the breastplate. Holes in the centre at the bottom and on either side are provided for

retaining the piece in position. The surface is dec. with vertical bands and bordering of etched scrolls and monsters.

German, about 1540.

(872)

239. Breastplate of globose form, backplate, taces of four plates, and long tassets of eight plates. Dec. with roped and laminated gussets and "turnover," the surface ornament being triple bands of flutings. Between these and in a band across the front of the breast are etchings of shamrocks, roses, figures, and acanthus leaves. In the centre band the sacred initials *I . H . S .*

Probably Italian, about 1540.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by John Skelton, F.S.A., Vol. I., plate 18.

(446)

240. The backplate to the preceding breastplate **No. 239.**

(446)

241 & 248. Pair of Mitten Gauntlets, roped cuff and roped finger plates. Dec. with radiating fluting in the style of Maximilian I. They are of modern manufacture.

(857 & 858)

242. Closed Helmet of somewhat unusual form. The skull piece entirely fluted, and with three-roped combs, 3 ins. apart. The chin piece opens down the sides; the vizor and bevor of "bellows" form, with longitudinal ocularia and breathing apertures. On the summit of each ridge is a line of roping. Round the neck is a hollowed roped band to fit over the top plate of the gorget. Below this again is attached a gorget plate, fluted, roped, and studded with steel-headed rivets.

German, about 1540.

From the collection of M. A. Courrelet.

From the collection of the Count de Nieuwerkerke.

(446A)

243 & 246. Pair of Fingered Gauntlets, the pointed cuff of two plate is hinged underneath. The edges roped and studded with flat-headed steel rivets; they are shaped to form facets, which continue down the six metacarpal plates and finish in a roped knuckle guard; scaled fingers and hinged thumbpiece attached. Dec. with a sunk scalloped band round the wrist, and chamfered and shaped bordering to the wrist plates.

German (Nuremberg), about 1550.

(330 & 332)

244. Closed Helmet, the skull piece having five ridges on either side in the manner of fluting. The chin piece opens down the side. Tail piece of two plates, the vizor and bevor in one, with two slots forming the ocularium; strongly salient below with 10 upright piercings for ventilation. Dec.: none.

German, about 1530. (436)

245. Closed Helmet. The skull piece is entirely fluted, and with roped crown. Three neck plates at the back, chin piece opens at the side, the lower edge slightly roped. The vizor and bevor in one plate and of bellows form, with oblong piercings for the ocularia and for breathing purposes. Two groups of twin holes in the skull for the attachment of the crest. Dec.: none.

German, about 1530. (434)

246. See No. 243. (332)

247. Closed Helmet. The skull piece has a low, roped comb, slightly sunk on either side. The chin piece is curious, hinged below the vizor pivots, very narrow in front, in the manner of the ear pieces to an open casque. This is made up for in the way in which the bevor extends well over the chin. The vizor fits into the bevor, and is pierced with ocularia and twelve slits for ventilation. Dec. with narrow borders of terminal figures, etc., etched, the ground blackened. The lower edge of the helmet is finished in a hollow roping, to fit the top of the gorget plate.

German, about 1540-50. (437)

248. See No. 241. (858)

249. Hand and a Half Sword. Blued hilt, flattened octagonal inverted cone-shaped pommel, straight quillons broadening at the ends, knuckle guard with S-shaped projection, single ring, and counter guards springing at right angles from the bottom of the pas d'âne and joining the centre of the ring; shaped grip bound with fish skin. Dec.: none. The blade, 37 ins. long, of flattened hexagonal section, trebly grooved, with the running wolf mark in brass; strong ricasso.

German, about 1540.

See note after No. 33.

(504)

250. Reinforcing (Volant) Piece for the bevor of a helmet. On the right-hand side is a semi-circular aperture through which passes the latch of the helmet. Dec. with etched border of scrolls.

Spanish, about 1570. (105)

251. Closed Helmet. The skull piece entirely fluted and without ridge or comb, the chin piece opens at the side, there is a neck guard of three plates. The vizor and bevor are in one and of pointed armet form, it has two slits forming the ocularia, and oblong slits and circular piercing for ventilation. Dec.: none.

German, about 1520.

(435)

251A. Vizor of a closed helmet. An extra plate to a tilting set. It is acutely pointed, with two long apertures forming ocularia; it is pierced with trellis, and has oblong slits in the bevor plate for ventilation. Dec. with an etched border of floral scrolls on a black dotted ground.

German, about 1550.

(467)

252. Sword (Two handed). Blued hilt. Fig-shaped pommel, straight quillons, ending in a similar form to the pommel, and ring guard on either side, octagonal tapering grip covered with leather slightly tooled. Dec. with chiselled acanthus leaves and flutings. The blade, 48 ins. long, of flattened hexagonal section, slightly grooved. There is a ricasso of $4\frac{1}{2}$ ins. at the top; it finishes in two lateral projections. The blade for $20\frac{1}{2}$ ins. is etched with a renaissance ornament and gilt.

Italian, about 1530.

(255)

253. Grotesque Vizor, of an armet, in russet iron, embossed with a hooked nose and large moustachios. The ocularia are formed by slits in the eyebrows. Dec. with small bands, etc., etched and gilt.

Italian, about 1550.

(420)

254. Closed Helmet. The skull piece is entirely fluted, and has a comb formed as a double row of roping, from the centre of which comes a scaled edge. The chin pieces open down the front, and are hinged below the vizor pivots. Vizor and bevor in one and of "bellows" form, piercings forming the ocularia and ventilation holes. The lower edge of the helmet is hollowed to a roping so as to fit over the top plate of the gorget.

German, about 1520.

The comb of this helmet shows a remarkable example of the armourer's art and power. For cabling or roping the quality of workmanship could not be surpassed, and it is as fine, if not a finer test, to hammer out from the same piece of metal both the skull and the elaborate triple roping here before us, as to forge the high combed Italian morions of the end of the 16th and beginning of the 17th century.

(433)

255. Sword (Two handed). Fluted mushroom shaped pommel, diagonally curved quillons, of riband design at the extreme ends, and ring guard on either side, the grip, $22\frac{1}{2}$ ins. long, covered with leather and velvet. Dec. with chiselled monsters' heads on the quillons and rings. The blade of lozenge section, 50 ins. long, with strong ricasso, covered in wood and leather. It has two curved lateral projections, 4 ins. from the hilt.

German, about 1530.

(427)

256. Vizor of a helmet. Finely embossed as a grotesque face, with hooked nose and moustachios.

German, about 1530.

(373)

257. Closed Helmet. The skull piece has a low roped comb, on either side of which are seven rows of fluting. The chin piece opens down the side; the vizor and bevor in one with two narrow slits forming the ocularia, below which it is boldly embossed and shaped to the form of an eagle's head, and pierced with circular and oblong holes for ventilation. The base of the helmet finishes in a single narrow gorget plate, the extreme border of which is shaped to a roping, and the contour followed by a close row of rivets for the attachment of a lining. By way of decoration every fourth row of the fluting and bordering is etched with a band of cherubs' heads, monsters, scrolls, etc. The plumage of the eagle's head is similarly treated,

German, about 1540.

From the collection of M. A. Pickert, of Nuremburg.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(1200)

258. Sword (Two handed). Blackened hilt; inverted pear-shaped pommel; straight quillons of circular section, widening at the ends where they are fashioned as scalloped shells; a ring guard on either side. Dec. with slight turned ornaments. Facetted wood grip, covered with leather. The blade, 45 ins. long, of flattened diamond-shaped section; slightly curved ricasso, terminating in two small lateral projections, etched and gilt with four canopies, containing the figures of St. Peter, St. Catherine, St. Paul, and St. Barbara; scrolls above.

Italian, about 1500.

(551)

259. Closed Helmet. The skull piece is flattened and finely corded down the centre. The chin piece is fastened down the front and has a circular design of holes on either side

for hearing purposes. The vizor and bevor in one and of "bellows" form pierced with thirty-two holes for ventilation, and two slits forming the ocularia. The bottom of the helmet is finished in a hollow roping made to fit the top plate of the gorget and so permitting rotatory motion of the head. Dec. on the skull with twelve rows of fluting: vizor worked on brass rosette-headed studs.

German, about 1520.

(431)

- 259A. Sword.** Blackened hilt; spirally-fluted, fig-shaped pommel; diagonally curved quillons of diamond-shaped section, ending in a similar form to the pommel; single ring and trefoil thumb guard. Dec.: none. The grip of wood, covered with leather, and studded with brass-headed rivets. The blade, $41\frac{3}{4}$ ins. long, back edged, and grooved, etched with the Spanish inscription—

NO ME SAQVES SIN RASON.

(DRAW ME NOT WITHOUT REASON.)

NO ME ENBAINES SIN HONOR.

(SHEATHE ME NOT WITHOUT HONOUR.)

German hilt, about 1530.

Blade, about 1770.

(5)

- 260. Breastplate,** with strongly salient ridge down the centre, roped turnover, and roped gussets, attached by almayne rivets; a short placate is rivetted on at the base of the breast. A complete tace of one plate below the lower edge; this finishes with a roping. Dec. with sunk V-shaped bands round the border. Two circular holes for the attachment of the lance rest on the right-hand side.

Probably German, about 1540.

(351)

- 261. Brayette** (*Gliedschirm*) or Cod-piece from a suit of foot armour.

German, about 1540.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(101A)

- 262. Breastplate,** to be worn with tilting apparel, of pronounced globose form, cut away on the right-hand side with a semi-circular aperture for the passage of the lance rest. Down the centre are three groups of twin holes, for staples to which the tilting heaume might be attached, the taces are composed of two plates, splayed outwards for convenience in wearing when on horseback.

Italian, about 1480.

(30)

263. Heavy Breastplate, with salient ridge and roped gussets attached by almayne rivets. A complete tace of one plate attached. Dec. with three radiating vertical bands, and bordering, etched with mermen, exotic birds, scrolls, etc. ; black dotted ground.

German, about 1550. (353)

264 & 270. Pair of Jambs and Sollerets. They have slightly roped edges studded with brass-headed rivets. Dec. with finely etched bands of ornaments, the ground covered with small scrollwork.

German, about 1550. (329 & 333)

265 & 269. Pair of Jambs and Sollerets of Maximilian fashion but of modern manufacture.

(379 & 382)

266 & 268. Pair of Cuisses and Genouillères. Dec. with roped borders and "Maximilian" fluting.

The cuisses are of two plates. At the top are seven rows of fluting running parallel with the roping of the border, then radiating from the knee, are other flutings, meeting the border fluting, at right angles. The genouillères are of five plates, with large oval plates guarding the inside bend of the leg.

German, about 1530. (379 & 382)

267. Falling Bevor or "bufe," used in conjunction with an open casque. Composed of three plates, the top one roped and pierced with a row of circular holes and cruciform apertures for ventilation. To the lowest plate is rivetted a nasal bar that would protect the face when the two plates are lowered. Dec. with slightly embossed leaf ornaments.

German, about 1540. (449)

268. See **No. 266.** (382)

269. See **No. 265.** (382)

270. See **No. 264.** (333)

271. Right-hand Mitten Gauntlet, with long bell-shaped pointed cuff, articulated wrist and thumb of four plates, gadlings above the knuckles, five finger plates with four ridges of semi-circular section. Dec. : brass-headed rivets and rosettes inside the edge of the cuff.

German, about 1560. (468)

272. Tilting Plate (Mentonnière or Bufo), with one falling plate at the top, along the border of which is a row of pierced ornament; the edge turned over to a roping. Across the front runs a roped hollow made to fit the top ridged turnover of a breastplate. Stamped with Nuremberg guild mark.

Germany (Nuremberg), about 1550. (369)

273. Three-quarter suit of Armour, with roped border. Dec. with a band following the contour of the border, embossed with circular knobs about an inch apart, and etched in vertical bands and across the front with mermen, acanthus scrolls, and attributes.

German, about 1540.

Consisting of—

Breastplate, salient ridge, and of slight globose form, roped ridge, and roped laminated gussets. Attached is a folding lance rest on the right-hand side.

Taces, of three plates.

Tassets, of nine plates.

Garde-de-Rein.

Espaliers.

Pallette.

Large heart-shaped Coudes.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Armour*, by Joseph Skelton, F.S.A., Vol. I, plate xxi. It is there described as having belonged to Ernest the Pious, Duke of Brunswick, who signed the Augsburg Confession in 1530, and died in 1546.

(352)

274. Backplate to the preceding suit **No. 273.** (352)

275. Closed Helmet. The skull piece has a low roped comb the chin piece opens down the side. The vizor pierced with a double ocularium, and fits into an acutely-pointed bevor, pierced with small circular holes for ventilation. The lower edge of the helmet is hollowed into a roping, in which fits the top plate of the gorget.

German, about 1560. (290)

276. Small Reinforcing Plate, for the top of the bevor of a helmet. The top edge follows the line of the bevor, but the bottom is shaped; it is attached by two small rivets, that would fasten on to the chin piece of the helmet.

Probably German, about 1580. (873)

277. Closed Helmet. The skull piece has a graceful keel comb slightly roped. The chin piece opens down the side and to it is attached the face guard, consisting of a falling bevor of two plates, the top plate of which is salient in form and finished with a roping. It is pierced just below the edge with four oblong apertures forming the ocularia. Two rows of horizontal slits on the right-hand side serve for ventilation, and above is the pointed umbril. Double pointed gorget plates. Dec. with vertical bands and bordering etched with cornucopiæ, birds, and scrolls. A row of steel-headed rivets follow the edge of the lower gorget plate.

German, about 1570.

(545)

278. Closed Helmet. The skull piece is of graceful keel-shaped form, finishing in a low roped comb. The chin piece opens down the front and is hinged, below the pivots of the vizor and bevor. The vizor has two oblong apertures forming the ocularia, the top edge chamfered and scalloped-shaped. The bevor, held in position by spring catches, is pierced on either side with apertures for ventilation. The lower edge of the helmet formed to a hollow roping, fitting the top plate of the gorget. At the back of the skull is a small fluted rondel after the manner of the armets of the 15th century. On the right chin piece is hinged a bar, for upholding the bevor when raised. Dec. on the skull with two slightly-sunk scrolls enclosing five circular medallions etched with emperors' heads; down either side of the comb runs a frieze of hounds, hares, and scrolls bordered by a slightly dentated ornament. Round the border of the vizor and bevor is an etched scroll design; around the base of the skull a narrow band is etched in representation of the spiked collars worn by the German boar and wolf hounds.

German, about 1540.

From the collection of M. A. Courrelet.

From the collection of the Count de Nieuwerkerke.

(1204)

279. Sword, blackened hilt. Pear-shaped pommel, single ring, and flat drooping quillons. Dec. with chiselled acanthus leaves, gilt. Fish skin grip. The blade, stiff, of flat, diamond section, and tapering, $36\frac{1}{2}$ ins. long by $1\frac{3}{8}$ ins. wide at the hilt.

German, about 1580.

The blade is probably of earlier date, about 1480.

(128)

280. Sword, blued hilt. Flattened vase-shaped pommel, quillons curving in opposite directions, thickening and

terminating in pyramidal ends, two flattened rings, and pas d'âne, cord-bound grip. Dec.: none. The blade, 40½ ins. long, of flattened diamond section, partly grooved. The ricasso narrowing slightly.

Italian, about 1580.

(489)

281. Foining or Thrusting Sword, blued hilt. Flat mushroom pommel, knuckle guard with S-shaped counters, straight flat quillons, broadening at the ends, solid shell and thumb ring, linen-covered grip. Dec.: none. The blade, 40 ins. long, of lozenge section, grooved, and inscribed R R rrr R R; trebly fluted ricasso.

German, about 1590.

See note after No. 215.

(476)

282. Sword, blackened hilt; octagonal fig-shaped pommel; slightly drooping quillons, widening at the ends, flat on the inside and coming to a ridge on the outside, single ring; thumb guard and locket fitting over the chape of the scabbard. The grip is of fish skin, mounted with rings and bars of iron. Dec.: none. The blade, 38½ ins. long, of flattened hexagonal section, grooved, and inscribed—

M · A · E · L.

· · · · L · A · N · D ·

The scabbard of wood, covered with leather, with chape and ferrule of blackened iron; part of the leather belt still remains.

Austrian, about 1580.

The blade Italian.

This sword is of especial interest on account of its good preservation and completeness. The blackened hilt is scarcely rubbed, and the blade retains its original surface and sharpness.

(323)

283. Foining or Thrusting Sword, blackened hilt. Faceted pear-shaped pommel, straight quillons broadening at the ends, two rings, pas d'âne, and thumb guard. The grip, of fish skin, mounted with iron. Dec.: none. The blade, 40 ins. long and of bayonet section; the ricasso is covered with leather.

German, about 1570.

See note after No. 215

(499)

284. Sword, blued hilt. Globular pommel, diagonally curved quillons, round in section, swelling at either end, two bars and thumb guard. The grip covered with fish skin. Dec.: none. The blade, $39\frac{1}{2}$ ins. long, with six facets partly grooved and doubly stamped with the armourer's mark.

German, about 1600. (473)

285. Sword, with exactly similar hilt to **No. 284.** The blade, 40 ins. long, partly back edged and doubly grooved, the point, within $16\frac{1}{2}$ ins., is of hexagonal flattened section.

German, about 1600. (475)

286. Sword. The hilt entirely blued; globular pommel; straight quillons of circular section, swelling at the ends; double rings and pas d'âne. Dec.: none. Leather-covered grip. The blade, 39 ins. long, of flattened diamond section, slightly grooved.

German, about 1600. (899)

287. Sword. Fluted spherical pommel; knuckle guard, straight quillons, widening at the ends, of square section; two rings and pas d'âne. Dec. with cornerings and ridges, chased with roped pattern. Wire-bound grip. The blade, 37 ins. long, of flattened hexagonal section, the outside edges slightly hollowed.

Italian, about 1550. (904)

288. Sword, blackened hilt. Facetted fig-shaped pommel, knuckle guard of square section, short straight quillons, thumb guard and shell, wire-bound grip. Dec. with bands of roping and moulding. The blade, 31 ins. long, partly ridged down the centre, flattened at the hilt, with the inscription in brass—VIVE × LE × ROY.

German hilt, about 1610. (472)

289. Sword. Flattened cylindrical pommel, strongly drooping quillons of oval section, widening at the ends, single ring guard. Dec.: none. Wooden grip, covered with velvet, and laced with silver wire. The blade, $38\frac{3}{4}$ ins. long, $1\frac{3}{4}$ ins. wide at the hilt, of flattened diamond section, tapering to a point, and stamped—

CAINO.

Probably German, 1570-1600. (1055)

290 & 292. Pair of Thigh and Knee Plates, (Tassets and Genouillères). The tassets are composed of thirteen

plates, and are complete in themselves as they are finished with roping and edging at the thirteenth plate, or could be shortened at the fifth plate, which finishes in a like manner. The genouillères are of five lames with heart-shaped plates guarding the inside bend of the knee. Dec. with finely etched bands of interlaced strapwork in the Saxon manner.

German about 1560.

(329 & 333)

291. Shield (Buckler), of wood, covered on the exterior with red leather. The edge is bound with russet iron, a hemispherical russet iron boss is in the centre with an open-work border, and raised sword breaking ring. This is secured by brass-headed rivets. There is a hook below; the interior covered with leather containing a wooden grip in the boss, studded with brass-headed nails. 20½ ins. diameter.

Probably Spanish, about 1600.

(306)

293 & 295. Pair of Shoulder Plates (Espalier-Pauldrons), of six plates with slightly roped borders. Dec. with vertical bands and bordering, deeply etched, introducing interlaced strapwork on a small scroll groundwork. To the right shoulder is attached a reinforcing tilting piece, secured by a single screw. The suit **No. 521**, Case IX, Gallery VI, shows a similar armament for the lance arm.

German about 1560.

(860 & 861)

294. Right-hand Mitten Gauntlet, with pointed cuff, double metacarpal plates. The knuckle plate embossed to form low gadlings, finger guards of nine plates, thumb piece of five plates, the top plate of which is hollowed to a small cup form to receive the thumb. Dec. with vertical bands and bordering, deeply etched with strapwork on a finely worked scroll-pattern ground.

German (Saxon), about 1560.

This gauntlet, the espaliers Nos. 293 and 295, also the tassets and genouillères Nos. 290 and 292, have all formed part of the same set of armour.

(850)

295. See No. 293.

(861)

CASE VII.

296. Saddle of wood, plaqué with polished stag's horn. The pommel is high and finishes in a spiral curl, the seat terminates at the back in two nearly circular plates, two oblong holes on either side of the seat serve as a passage for the girths. Dec. with polished stag's horn, carved in low relief and partly stained, with a man and woman in the costume of about 1470 holding the ends of a long riband which bears the following lines in German, the orthography being archaic (*translated*) :

German, about 1480.

THE WOMAN SPEAKS :

I am here, I know not how

I go hence, I know not where

Well a day ! willingly thou art never forgotten.

MAN :

I go, I stop, the longer I stop

The more mad I become

Thine for ever, the world o'er your betrothed.

WOMAN :

But if the war should end ?

MAN :

I should rejoice to be always there.

This saddle as well as **No. 298** is lined with birch bark. This somewhat peculiar material for lining purposes is found to be nearly always used in this type of saddle. A saddle in the Tower of London is of similar construction to this.

There are also to be found in most of the continental armouries saddles of very similar type.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate cxxvii., No. 1.

(117)

297. Saddle of Wood, high in the pommel, and finishing in a circular formation. The seat is formed to two semi-circular panels, curving slightly upwards ; the knee plate projects at an angle from the main body of the saddle. The whole surface is covered with *gesso*, which is modelled in low relief, with subjects of knights and ladies in the costume of about 1420-40. On the flange are the figures of Adam and Eve ; the bordering is appliqué and scalloped, and with remains of gilding and painting. In the centre of the saddle are

oblong apertures through which passed the girths. It is now lined with red velvet, which is, however, a restoration.

Probably Italian, about 1440.

(8821) This saddle is far more solid and heavy in construction than the two saddles, Nos. 296 and 298, and, indeed, is of a rarer type. In the decoration the medium of *gesso duro* has been employed with much effect. It is now patinated to a colour of dark ivory, but would appear in origin to have been decorated with gilding and painting, of which now only the faintest traces remain.

(219)

298. Saddle of wood, partly plaqué with polished stag's horn, the pommel is high and finished in a spiral curl, the seat terminated at the back in two nearly circular plates, two oblong holes on either side of the seat serve as a passage for the girths. Dec. with panels of polished stag's horn carved in low relief with St. George and the dragon, groundwork of scrolls and monsters, partly coloured, red morocco leather borders, the interior lined with birch bark.

German, about 1460-80.

(116)

299. Bosette of a Bit, in bronze, of convex section, with two small tongues for attachment, bands of zigzag and scale ornaments. $2\frac{1}{2}$ ins. diameter.

13th or 14th century.

(1251)

300. Bosette of a Bit, in bronze, spirally fluted, coming to a point in the centre. The alternate facets have scrolls in low relief. $3\frac{1}{4}$ ins. diameter.

French, about 1530.

(1255)

301. Bosette of a Bit, spirally fluted with alternate decorated bands. $2\frac{3}{4}$ ins. diameter.

French, about 1530.

(1232)

302. Bosette of a Bit, in bronze. Dec. with arabesque ornaments in low relief. $3\frac{1}{4}$ ins. diameter.

Italian, about 1540.

(1225)

303. Bosette of a Bit, in bronze, with radiating fluting towards the centre, partly gilt on the exterior. $3\frac{1}{4}$ ins. diameter.

German, about 1580.

(1256)

304. Bosette of a Bit, in bronze; in openwork in the centre is the fleur-de-lys. Shaped border. $3\frac{1}{2}$ ins. diameter.

French, about 1530.

(1223)

305. Bosette of a Bit. Of bronze gilt. In the centre in relief is the mask of a lion; around the border in low relief are trophies of arms, scrolls, etc.; the outside edge scalloped. $3\frac{3}{8}$ ins. diameter.

Italian, about 1530. (1299)

306. Bosette of a Bit, in bronze, of similar decoration to the preceding, but in a poor state of preservation. $3\frac{1}{8}$ ins. diameter.

(1224)

307. Bosette of a Bit, in bronze; oval in form, in the centre in high relief is the full face of a negro. $2\frac{3}{4}$ ins. diameter.

Italian, about 1540. (1250)

EXPOSED ON THE WALLS IN GALLERY VII, STARTING ON THE WEST SIDE.

308. Hafted Weapon (Glaive), with curved cutting blade, partly back edged, and with oblong haft socket. Dec. with an etched coat of arms, crowned, surrounded by the Order of the Golden Fleece, and surmounted by the letter F. The shield of arms is that of a Prince of the House of Austria, probably that of Ferdinand, King of Hungary and Bohemia, and in 1558 Emperor of Germany.

German, about 1570. (97)

309. Hafted Weapon (Spetum); with long spike of diamond section and on either side a lateral curved blade running at acute angles with the centre spike, and finishing in a short reinforced point of diamond section. Facetted haft socket. Dec.: none.

German, about 1510. (114)

310. Hafted Weapon (Guisarme), with long spike of diamond-shaped section, at the base of which is a curved crescent blade projecting on one side, below which is the cutting edge; there is a rectangular projection on the back of the blade and at the top of the haft socket, which is of flattened octagonal section; stamped with the scorpion mark. Dec. with bold engraving and gilding of formal scrolls, etc.

Italian, about 1540. (975)

- 311. Guard for a Horse's Head** (Chanfron), with crinière attached. The whole of the bordering is slightly sunk and finished by a roping, the same ornament is carried down the centre, which is armed with a corrugated rondel and four-sided spike. The base is finished by a fleur-de-lys shaped projection. Dec. with narrow bands of etched scroll work with traces of gilding.

Spanish, about 1550.

(514)

- 312. Pair of Closely-rivettted Mail Sleeves and Gussets**, as would be worn beneath a suit of plate armour.

European make, of the early 16th century.

(88)

- 313. Sleeveless Hauberk** of rivettted mail, fastening down the front.

European make, 16th century.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(89)

- 314. Hafted Weapon** (Ranseur). The blade is narrow, and of flattened diamond section, 32 ins. long, facettted haft socket, flattening at the base of the blade, and having on either side three semi-circular notches.

North German, about 1550.

(937)

- 315. Shield** (Pavois), of wood and parchment, with rounded top and bottom and semi-circular ridge down the centre, the surface painted black; on the top left-hand side, in colours, is the shield of arms of the City of Nuremberg.

German, about 1500.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(73)

- 316. Suit of Armour.** Dec. with bordering of triangular section, and etched on the breastplate with a crowned W, a riband beneath with initials D · I · D · M · E; below this the inscription

I HESVS · NAZARENVS · REX · IVDEORṼ

intertwined foliage round the gussets. The same decoration is repeated on the back plate.

Italian (?) about 1490.

Consisting of—

Close helmet of the Armet type, the chin-piece opening down the centre, pointed vizor and bevor in one plate. There is the rondel at the back.

Gorget.**Globose breastplate**, with laminated gussets.**Taces**, of four plates.**Tassets**, of four plates.**Backplate.****Loin Guard** (Garde-de-rein), of three plates.**Shoulder Plates** (Pauldrons), with upright shoulder guards.**Arm Guards** (Rere and Vam braces).**Elbow Plates** (Large Coudes).**Mitten Gauntlets.****Plate protecting the Arm-pit** (Right-hand rondel).**Thigh Plates** (Cuisses).**Knee Plates** (Genouillères).**Greaves** (Jambs).**Square-toed Sollerets.**

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(46)

317. Hafted Weapon (Glaive), similar in construction and decoration to **No. 308.**

(126)

318. Hafted Weapon (Partisan), with strong ridged tapering blade, $28\frac{1}{2}$ ins. long, $4\frac{1}{2}$ ins. wide at the haft socket, which is of circular faceted section. Two large pyramidal-headed rivets at the base of the socket at right angles to the blade. The surface is dec. with a punched design of arabesque scrolls, etc.*Italian, about 1580.*

(995)

319. Hafted Weapon (Glaive), with strong back-edged curved cutting blade, square haft socket. Dec. with the crossed ragged staff and steel of Burgundy, etched on either side, and the inscription—**MATER DEI MEMENTO MEI 1551.***Burgundian, dated 1551.*

(124)

320. Guard for a Horse's Head (Chanfron). Dec. with a curious form of corrugations radiating from between the ears to above the eyes, where they suddenly chamfer

off. Facetted ear guard with scalloped edge. The lower part of the chanfron is rivetted on across between the two eye apertures, and is embossed down the centre with a cock's comb ornament, on either side of this are double curved channels of flutings; at the sides both above and below the eyes remain hinges for cheek plates as in the chanfron on the equestrian suit **No. 620**, Gallery VI.

German, about 1500.

(250)

321. Tilting lance, partly fluted, and painted red and black. This type of lance was used for tilting at the ring, at the quintain, etc.

Probably Italian, about 1620.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

(495)

322. Thigh Guard (Garde-Cuisse), the edge turned outwards and with double sunk border containing a row of steel-headed rivets which retain the leather lining (which still remains), the upper edge strongly turned over to a triangular flange. Dec. with six bands of fluting radiating from the bottom, dividing in the centre and then passing up to either top corner. In the two panels formed on either side are radiating flutings in the opposite direction.

German, about 1470.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in the *Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. I., Plate viii.

(313)

323. Circular Guard (Vamplate), for a tilting lance. The edge chamfered in facets, the contour of the border followed by a row of brass-headed rivets, to which was attached the leather lining. Dec.: none. 12½ ins. diameter.

German (Augsburg), about 1580.

(381)

324. Shield (for tilting) of wood, covered with leather and gesso. Strongly concave in form, with three ridges down the centre. The exterior surface is dec. with an interlaced flowering design in gold on a black ground, in the centre of which is a riband with the inscription

Erwig (The two succeeding words illegible.)
(ETERNITY.)

There is a central word but it is unintelligible.

On the interior is an iron hook and two eyelets.

German, about 1500.

(W.C. A.)

F 2

In the Triumph of Maximilian, engraved by Burckmair, the knights are seen bearing a similar mentonnière shield, in conjunction with a salade of the type of **No. 73**, Case I.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. I., plate xii., Fig. 1.

(33)

325. Guard for a Horse's Head (Complete Chanfron), with hinged crinière and rivetted cheek pieces attached. It is of large proportions. The borders are boldly roped, also the centre of the face. Over each eye opening is rivetted a plate with an scalloped border; a row of brass-headed rivets follows the contour of the border; these were for the attachment of the lining. Dec.: none.

German, about 1510. (547)

326. Bridle Arm of a Tilting Suit, as in the suit **No. 327**. It is composed of a strong elbow gauntlet, the hand cover boxed, and fluted in four grooves above the fingers, the nails of which are indicated by engraving. The coude is of three plates, spirally ridged to a point. On the outside of this, attached by two screws, is a reinforcing elbow piece. Dec. with radiating flutings.

German, about 1520.

This piece, like the suit **No. 327**, has at least ten deep dents, produced by blows of a lance. It is curious that the blow has in every case been delivered on the same portion of the arm.

(843)

327. Suit of Tilting Armour, used in "*Das Deutsche Stechen*." (The Jousts of Peace). Dec. with radiating fan-shaped fluting, partly roped borders, and studded with large hemispherical-headed rivets covered with latten.

German (Augsbürg), about 1500 to 1520.

Consisting of the

Great Tilting Heaume. Composed of three plates of varying thicknesses.

Plate I. *The top of the skull piece.* Down the centre of which runs the comb, of convex section, and on either side of this a row of fluting radiating from a point some $9\frac{1}{2}$ ins. from the base of Plate II. The average thickness of Plate I. is $\frac{1}{8}$ of an inch. In the centre of the comb is a screw with a faceted, hemispherical head; this was for the attachment of the crest. Further forward in the comb are twin holes, these again are repeated at 4 ins. from either

side of the comb; these were for the passage of leather thongs which secured the orle in position. The orle was a coronel of material on which rested the crest of the wearer. It figures very constantly in heraldry.

Plate II. *The back of the skull piece.* Fastening beneath and following the line of Plate I. It extends at the back a distance of $7\frac{1}{4}$ ins. below the level of the shoulders; the lower edge is cut to four slightly curved facets. At the extreme base is a hinge, detachable in the centre by a staple, the lower plate of which is pierced with a circular hole, through which passes a screw attaching the heaume to the back plate. Above this, a little to the left, is a buckle, to which was fastened the strap that retained the small wooden tilting shield in position. On either side of Plate II. is a group of eight perpendicular apertures, $1\frac{1}{2}$ ins. long; above and below, there is a second group of four circular holes, the edges of which are fitted with latten eyelets; and through these passed the leather thongs that secured the quilted hood lining. An annular design is engraved on either side of the back of the skull. The average thickness of Plate II. is about $\frac{1}{2}$ of an inch.

Plate III. *The front of the heaume.* Fastening over both Plates I. and II. In this, perhaps, is the most skilful piece of forging in a helmet that as a whole is a *tour-de-force* of the armourer's craft. The upper edge is turned inwards, reinforcing the most vulnerable part of the tilting heaume, viz., the part beneath the opening of the ocularium, and which would, in a joust, receive most blows. The lower edge of the plate comes down to a corresponding distance to the back of the skull piece, but with the difference that it widens to $9\frac{3}{4}$ ins. at its lower part, along the border of which are three groups of twin holes $\frac{3}{8}$ of an inch in diameter; through these pass the three screws that secure the front of the heaume to the breastplate. The ocularium is formed by the aperture between Plates I. and III, the actual greatest width being $2\frac{1}{4}$ ins., but by the position of the heaume on the shoulders, when a course was to be run, an opening of not more than $\frac{1}{2}$ an inch would present itself to the adversary's lance. The average thickness of Plate III. is from $\frac{1}{16}$ to $\frac{1}{8}$ of an inch. The three plates of the heaume are fastened together by hemispherical-headed rivets

of iron, on which are soldered latten caps $\frac{1}{2}$ an inch in diameter. Its weight is 20 lbs.

Breastplate, of slightly globose form, the gussets flanged to a triangular section. The right-hand side of the breastplate is "boxed" to a rectangular form, and has at its extreme corner a lance rest, attached by a strong screw and two guiding staples. The lance rest is forged from one piece, and is in the form of a bracket, at the end of which is a semi-circular arm, which is supported in turn by a bar of moulded pillaster form. At right angles to this and passing beneath the right arm is the queue, under the end of which rested the butt end of the lance. It is $2\frac{5}{8}$ ins. wide, $\frac{7}{8}$ ins. thick, and 21 ins. long, grooved for $10\frac{1}{4}$ ins., no doubt with the intention of lightening it, and is attached to the breastplate by two large screws. At the sides, as at the tops of the breastplate, are hinged iron straps, pierced with circular holes, which fitted over staples in the back plate, and which when united were secured by rosette-headed nuts. On the left hand of the breastplate are two circular holes, $\frac{1}{4}$ in. in diameter, and $\frac{5}{8}$ of an inch apart, through which is passed the plaited braid of flax, which in its turn passes through, and helps to secure the small wooden tilting shield (*stechlarsche*). The breastplate varies in thickness from $\frac{1}{4}$ to $\frac{3}{8}$ of an inch. Attached at the bottom of the breastplate by a single screw is the

Placate, the top edge of which is chamfered and finishes in a flattened point. To this is rivetted the

Taces, of four plates.

Tassets or Tuilles, of one plate, turned under on the inside to a strong flange of triangular section. Down the centre is embossed a ridge, engraved with a roped pattern. The buckles are secured by brass rosette-headed rivets.

Back Plate. It is composed of three parts. *Plate I.*—

The foundation is a wedge-shaped plate, widening towards the top, along the edge of which is a line of small holes for the attachment of a leather lining, which remains at the side, where it is pierced with holes for the lacing, so much used in the civil dress at this period. To the top of this plate is attached, by five flush-headed rivets, an inverted V-shaped plate (*Plate II.*) $2\frac{3}{4}$ ins. wide. It is shaped to a flat ridge across

the apex, the edges of which are flanged outwards, forming a slot, into which fits *Plate III.*, which is also of V form. *Plate III.* is held in position by two screws, which pass through *Plates II.* and *III.*, fitting into any two of a series of eight holes that are in *Plate II.* By this ingenious arrangement the angle at which the tilting heaume was worn is governed by the length of the back plate.

Loin Plate (*Garde-de-Rein*), of five plates, with radiating fluting, and attached by a single screw to *Plate I.* of the back plate.

Shoulder Plates (*Pauldrons*), of five plates, with radiating fluting, and having attached, by two rivets, two diamond sectioned projections, around which was formerly wound the tails of the lambrequin. Attached to two pin holes, and suspended from the top of the pauldrons, are the two large

Plates protecting the Arm-pits (*Palettes*), $9\frac{1}{2}$ ins. in diameter, the right hollowed slightly to receive the lance.

Plates protecting the Fore-arm (*Rere Braces*).

Elbow Plates (*Pointed Coudes*), of five plates. On the left arm the gauntlet partakes of the nature of that of **No. 326**. The bend of the arm is protected by a finely fluted extra piece, which is attached to the vam brace by three screws. It is stamped at the border with the guild mark of the City of Augsburg.

The extra piece on the right arm somewhat differs in shape from that of the left; it is also stamped with the guild mark of the City of Augsburg.

Wooden Shoulder Shield, (*Stechlarsche*) of oak, shaped somewhat to the form of a steel mentonnière. It is covered with leather and gesso, and tooled and painted with a coat of arms. 14 ins. wide by $1\frac{1}{4}$ ins. deep.

The whole suit weighs, inclusive of the heaume, 96 lbs.

The surface of the heaume and the palettes are in many cases deeply grooved and indented from the lance thrusts which appear to have been dealt with the pointed lance à outrance, and not with the coronel or rebated lance-head customarily used in the Jousts of Peace.

This suit bears the Augsburg guild mark and the letter S with an indistinct bar and figure of a baton or axe running

through it. Augsburg was the centre of manufacture of this form of tilting harness at the end of the 15th century. In the fine collection at Nuremberg is a suit the counterpart of No. 327, made also at Augsburg, and very possibly by the same smith. There is also at Nuremberg another suit, very similar, but in this case the helmet is a *salade*, and inscribed with the date 1498. The lance used in the Jousts of Peace, ("*Das Deutsche Stechen*,") had the rebated coronel head. The course was run in the open field or list and without a barrier between the combatants. This form of joust dates from the middle of the 14th century, although in the earlier suits the heavy tilting heaume "*Steck-helm*" is replaced by a form of *salade*, an example of which is in the Musée d'Artillerie, No. H. 46.

(21)

- 328. Circular Guard** (Vamplate), for a tilting lance. The edge chamfered in facets, the contour of the border followed by a row of brass-headed rivets, to which was attached the leather lining. Dec.: none. Stamped with the guild mark of Augsburg. $11\frac{1}{4}$ ins. diameter.

German (Augsburg), about 1580.

(380)

- 329. Thigh Guard for Tilting** (Garde-cuisse). Hollowed sufficiently to fit flat on the knee when the leg is in position on the saddle. The upper edge is turned outwards to a triangular section. Dec. with a circular flat raised panel from which nearly all the fluting radiates. 20 ins. diameter at the widest part. A row of steel-headed rivets follows the contour of the edge.

German, about 1470.

From the collection of the Count de Nieuwerkerke.

(455)

- 330. Tilting lance**, partly fluted, and painted red and black. This style of lance was used for tilting at the ring, at the quintain, etc.

Probably Italian, about 1620.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

(484)

- 331. Pole Axe.** Strong, crescent-shaped cutting blade; at the reverse a dentated hammer, and diamond-sectioned spike at the top. Dec. with remains of fine interlaced engraving.

Italian, about 1530.

(20)

- 332. Bill** (Guisarme). The point of strong diamond section, a curved blade on the one side, a rectangular projection. half way down the blade on the reverse, with a reinforced point, and two lateral projections at the haft socket. The

haft socket, of flattened octagonal section, with an appliqué brass moulding. Dec. with rough engraving on the blade.

English, about 1515. (295)

- 333. Halberd.** Crescent-shaped axe blade, slightly drooping beak, and strong spike of diamond section, two lateral pyramidal spikes at the haft socket. Dec.: none.

German, about 1470. (129)

- 334. Guard for a Horse's Head** (Chanfron), with crinet attached. Dec. with fluting radiating from the centre of the forehead, and round the ears; the border above the eyes is roped. The plate protecting the nose is plain, with the exception of a deeply embossed double roping in the centre and round the lower edge. In the centre of the forehead is a faceted spike.

German, about 1520.

The fluting on the upper part of this chanfron is of the highest quality, radiating from the centre of the forehead with extreme regularity and correctness of drawing, each channel is very slightly concave in section; a line is incised on either side of the ridge.

(244)

- 335. Hauberk,** rivetted mail, of European origin. The sleeves are complete, and finish in mitten gauntlets. These, however, rather suggest that they have been added in order to give it the appearance of a hauberk of the 13th century. It may possibly be of late 14th or 15th century make.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(82)

- 336. Pair of Rivetted Mail Chausses,** complete with their sollerets. These, as well as the preceding hauberk, **No. 335,** must be viewed with suspicion, as they are composed of mail with links of various sizes, and made in the pattern of the 13th century. The mail of which they are composed is of European origin, possibly of the 16th century.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(136)

- 337. Standard or Collar of Mail,** rivetted links, reinforced at the top.

European make, late 15th century.

(90)

- 338. Upright Shield** (Pavois), with a semi-circular ridge down the centre. It is composed of wood covered with parchment and painted in distemper with a castle in black on a buff ground.

German, about 1490.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

(15)

- 339. Hafted Weapon** (Spetum), with broad tapering blade and large curved lateral projections, faceted haft socket. Dec. with stamped design of semi-circles.

Italian, about 1500.

(107)

- 340. Suit of Armour.** Dec. with radiating flutings.

Consisting of—

Open Helmet (Salade), with lifting vizor.

Face Guard (Mentonnière), with one falling plate.

Breastplate, with laminated gussets and detached placate.

Taces, of three plates.

Backplate, of four plates.

Loin Plate (Garde-de-rein), of four plates.

Tassets, of three plates.

Shoulder Plates (Espaliers), of six plates.

Elbow Plates (Coudes).

Arm Plates (Shell vam braces)

Mitten gauntlets, with pointed cuff.

Plates protecting the Arm-pits (Oval palettes).

Thigh Plates (Cuisses), of three plates.

attached are the **Knee Plates** (Genouillères).

Greaves (Jambs).

Pointed sollerets, of eight plates.

German, about 1470.

On the gauntlets is stamped an armourer's mark, possibly that of Adrian Treitz, Treytz, or Treyz, of Innsbrück.

This suit has been very considerably restored to its present complete state.

It must be judged chiefly as a representative suit of war harness of a knight such as would be worn in the third quarter of the fifteenth century.

(10)

341. Fighting Halberd. The axe blade has a straight cutting edge, pierced with a cross, rectangular beak, the spike taking the form of a tapering blade with strong point of diamond section, the blade hollowed at the head forming the haft socket.

German, about 1440. (141)

342. Bill (Guisarme), of nearly similar form to **No. 332.** Two mouldings of brass round the haft socket. Dec.: with the blade roughly engraved with a rose and semi-circular ornaments.

English, about 1515. (301)

343. Fighting Halberd. The axe blade with straight sloping edge, rectangular beak and spike, the end reinforced to a diamond section. Dec.: none.

German, about 1480. (138)

344. The Head Guard for a Horse (Chanfron) with hinged crinière attached. Dec. with a serrated ridge down the front. The line of the border is followed by a row of brass-headed rivets; centre spike and rondel wanting, brass hinge to the crinière.

German, about 1460-70. (443)

345. Sword, used in boar hunting. Spirally fluted fig-shaped pommel, straight quillons, of circular section, thickening at the ends. Dec. with spiral flutings; the grip covered with fish skin and mounted with iron bands. The blade, 43½ ins. long, entirely of oblong section, with the exception of the point, where for 13 inches from the end it widens to a flat diamond section, where it has a waved edge, and is pierced with an oblong aperture, through which passed at right angles a bar, secured by a spring fastening.

German, Augsburg, about 1530.

In this boar sword the cross-bar in the blade is unfortunately missing. Its use was to prevent the boar being impaled too deeply, and to enable the weapon to be withdrawn easily from the wound.

(257)

346. Sword. Flat oviform pommel, slightly drooping quillons and *pas d'âne*, wire-bound grip (modern). Dec.: none. The blade 26½ ins. long, 2 ins. wide, of flat diamond section. Tapering to a point (about 4 ins. missing).

German, about 1610.

In the ricasso is stamped the unicorn head, the mark of Clemens Horn.

(281)

- 347. Boar Spear**, with hollow leaf-shaped head and hexagonal haft socket $13\frac{3}{4}$ ins. long, $5\frac{1}{4}$ ins. wide, hinged to the bottom of the haft socket is a turned lug. Dec.: none. The haft platted with leather thongs.

German, about 1600. (36)

- 348. Headsman's (?) Sword**, blackened hilt. Facetted oviform pommel, straight quillons of octagonal section, ending in knobs of similar form to the pommel. Dec.: none. The grip of wood covered with leather and of the proportions of a hand and a half sword. The blade, $23\frac{3}{4}$ ins. long, $3\frac{1}{2}$ ins. wide, and with rebated end, has the following inscription and date contained in an oblong panel with zig-zag ornaments—

Komm her Charmeme Eanse

. . . ant Fülen Craust · Z · R · T.

1561.

German, dated 1561.

The blade has lost some part of its original length. The present hilt must have been added when it was shortened. for the balance in the hand is now admirable.

(930)

- 349. Boar Spear**, with hollow leaf-shaped blade, hexagonal at the haft socket, with a hinged turned lug at the base of the blade, the haft bound with leather thongs.

German, about 1600. (45)

- 350. Short Sword.** Spherical pommel; the quillons are straight and formed as a ragged staff, dividing at the ends into four parts (modern). Dec.: none. Cord-bound grip. The blade, $19\frac{3}{8}$ ins. long, $2\frac{1}{4}$ ins. wide at the hilt, tapering to a point.

The nationality of the blade and quillons is probably German. The date can only be fixed by the fashion of the whole weapon, which is that of about 1510, however, as the blade, quillons, grip, and pommel do not belong one to the other; it must be regarded as composite.

(968)

- 351. Boar Hunting Sword**, blued hilt. Facetted fig-shaped pommel, with an oblong aperture on the one side that has been inlaid in silver. The quillons straight and of oblong section. The grip long and covered with leather. Dec.: none. The blade, $39\frac{1}{8}$ ins. long, is of oblong section within $17\frac{1}{2}$ ins. of the point, where it becomes of flattened diamond-shaped section. There is an oblong aperture in the blade for a lateral projection as in **No. 345.**

German, about 1510.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(1012)

352. Polished Bull's Horn, with copper gilt rim, the border pierced with strawberry leaf ornaments, a ring of similar workmanship at the narrowed end. Dec. with twenty-five various shields of arms, engraved and gilt.

About 1470.

(119)

353. Half Suit of Armour. Dec. entirely with fluting and roped border.

German (Nuremberg), about 1540.

Consisting of—

Closed Helmet, with low roped skull, the tail piece of three plates, the chin piece opening down the sides. The vizor and bevor in one, with two oblong apertures for the ocularia. A salient projection below with nine upright flutings, each pierced with three holes for ventilation.

Gorget, of four plates.

Breastplate with laminated gussets, and having a shaped placate of strongly salient form attached, the top of which is pierced in the centre with an engraved double-headed eagle. This is much after the manner of the Gothic suits, and can be seen in its earlier form **Nos. 340 and 620**, Gallery VI.

Taces, of three plates.

Tassets, of four plates.

Backplate.

Loin Plate (Garde-de-Rein), of one lame.

Shoulder Plates (Espaliers), of five plates.

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes). The bend of the arm protected with laminated plates. The heart-shaped plate could be removed when fighting on foot

Mitten Gauntlets, with short cuffs.

The front of the breastplate is stamped with the mark of Nuremberg.

This suit has been considerably restored, and is composite.

(454)

354 & 364. Pair of Rivetted Mail Sleeves, formed somewhat to the shape of the bent arm.

European make, 16th century.

(145 & 146)

- 355. Closed Helmet**, with rounded skull, and beak-like projection in front, a spirally fluted rondel on either side.

This helmet is a forgery. The skull is genuine but has been built up to its present form by the addition of modern plates, no doubt suggested by the grotesque helmet on the suit, said to have belonged to Albert Achilles, Duke of Brandenburg, in the Ambras collection at Vienna.

(562)

- 356. Cross Bow** (Arbaleste). The bow is formed and built up of layers of whalebone, cane, hide, and parchment, the exterior painted with a chequered design, and band of ornament down the top. It is bound to the stock and steel stirrup by leather thongs and cords. The stock veneered with polished stag's horn. Dec. with incised lines. Long curved steel trigger.

German, about 1520.

Attached is a wheel and ratchet windlass for bending the bow. The arm to the wheel is curved, and of diamond-shaped section; it is attached to the wheel by a screw nut. The wheel-plate and ratchet are etched and gilt with hounds, stags, and hares, the groundwork foliated.

German, about 1560.

(241 & 936)

- 357. Pike**, bay-leaf shaped head of bell metal, pierced with stars and circular holes; octagonal haft socket, the spike, of diamond section, tipped with iron. Dec.: none. The haft painted in spiral bands.

Venetian, about 1760.

(428)

- 358. Sword** (Hand and Half). Facetted oviform pommel, curved quillons, flattening to ribband pattern ends, and ring guard on either side, fitted with a shell pierced with star ornaments. Leather-covered grip. Dec.: none. The blade, 39 ins. long, trebly grooved the whole length. Strong ricasso.

German, about 1600.

See note after No. 33.

(955)

- 359. Half Suit of Armour.** Dec. with roped border, entirely fluted in the fashion termed "Maximilian."

German, about 1530.

Consisting of—

Closed Helmet. The skull entirely fluted, and having no comb, three neck plates at the back. The chin piece opens down the side, the vizor and bevor in one, with two apertures forming the ocularia. It is salient below, and has horizontal piercings for ventilation.

Breastplate, of globose form, with strongly roped ridge at the top, and roped laminated gussets.

Taces, of three plates.

Tassets, of five plates.

Backplate.

Loin Plate (Garde-de-rein).

Shoulder Plates (Espaliers), of five plates.

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes).

Mitten Gauntlets.

Plates protecting the Arm-pits (Palettes).

Gorget on the suit does not belong, and is engraved with trophies of arms, etc.

The suit has been restored, and is composite,

(247)

- 360. Sword** (Hand and a Half). Facetted pommel, diagonally curved quillons, terminating in octagonal oviform knobs, double rings, counter guards, and double shells. Dec.: none. Spirally wire-bound grip. The blade, $40\frac{3}{4}$ ins. long, 2 ins. wide at the hilt, slightly hollowed and tapering to a point.

German, about 1550.

The blade bears traces of an inscription, now quite illegible. It is of a date much anterior to the hilt, probably of the middle of the 15th century.

See note after No. 33.

(139)

- 361. Pike**, with bell-metal head, with intricate pierced outlines; octagonal haft socket, the spike of diamond section, tipped with steel.

Venetian, about 1700.

(426)

- 362. Cross Bow** (Arbaleste), with broad steel bow, $2\frac{1}{2}$ ins. deep, and a small stirrup at the end. The stock, of walnut wood, slightly inlaid with engraved stag's horn, stag's horn barrel, steel trigger guard. The windlass to bend this bow was on the wheel and ratchet principle. The iron staples for it remain in the stock. Dec.: none.

German, about 1620.

(240)

- 363. Small Buckler**, embossed with four circular panels of horsemen, etched ground with quatrefoils. $22\frac{3}{4}$ ins. diameter.

This is modern work, but in the style of an Italian buckler of about 1560.

(515)

- 364. Pair of Rivetted Mail Sleeves**, formed somewhat to the shape of the bent arm, similar to the pair **No. 354**.

(Not previously catalogued)

- 365. Half Suit.** Dec. with roped borders and sunk vertical bands of bright steel on a blackened ground.

German, about 1540.

Consisting of—

Open Helmet (Casque), with spherical skull piece finishing in a pointed apex, umbril, neckplate and hinged ear-pieces.

Gorget and Pauldrons combined.

Breastplate with strong tapul and laminated gussets.

Taces of four plates.

Tassets of four plates.

Backplate.

Loin Plate (Garde-de-rein).

Fingered Gauntlets with pointed bell-shaped cuff.

The gorget espaliers that are with this half suit do not belong, and form part of some other suit.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(542)

- 366. Cross Bow** (Arbaleste). The bow is of steel of unusual strength, $2\frac{1}{4}$ ins. wide by $\frac{5}{8}$ of an inch thick. The stock is of dark wood profusely inlaid with hunting subjects, scrolls, and a coat of arms in engraved and polished stag's horn. It is dated, near the top of the stock, 1683.

German, dated 1683.

(546)

- 367. Windlass** (Wheel and latchet principle), for bending an arbaleste. It is of russet iron, the handle bar of triangular section, the handle of turned dark wood. Dec. with slight curved bands of ornaments.

German (probably Augsburg), about 1560.

(259)

- 368. Sword** (Two-handed), blackened hilt. Facetted cylindrical pommel, drooping quillons, ending in spiral curls, a ring guard on either side, containing a fleur-de-lys shaped shell, leather-covered grip, $12\frac{3}{4}$ ins. long. Dec.: none. The blade of flat diamond section with flamboyant edge, strong ricasso, and two lateral projections, covered with leather, 50 ins. long.

German, about 1610.

(423)

369. Heavy Sword. Russet hilt, oviform pommel. Straight quillons, of square section, slightly tapering and finishing in a spherical knob; spiral wire-bound grip. Dec. with incrustated scroll design in silver. The blade, $39\frac{1}{2}$ ins. long, 2 ins. wide, of flattened lozenge section.

German, about 1610.

This weapon, though made up in its present state, might have been intended as a beheading sword, as formerly used in Germany. The blunted end, so characteristic of that type of sword blade, has in the present instance been ground to a point. The pommel does not belong, and the grip is a restoration.

(254)

370. Three-quarter Suit of Armour. Dec. with sunk bands, incised lines, and studded with steel-headed rivets.

German (Nuremberg), about 1540-50.

Consisting of—

Closed Helmet. The skull piece is four-sided and coming to a point, chin piece opening down the sides, pointed umbril, falling befor of two plates, fastened to the forehead of the skull by a hook and eye, neck guard of four plates.

Gorget, of three plates.

Breastplate, faceted with laminated gussets, a small folding lance-rest on the right-hand side.

Shoulder Plates (Espaliers), of six lames.

Plates protecting the Arm-pits (Palettes).

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes).

Fingered gauntlets, with pointed cuff.

Taces of two plates.

Tassets of ten plates. They can be detached by small turning pins at the fourth plate. Thus, without the remaining six plates, the suit would be used when the wearer was mounted.

Cod Piece (Brayette).

Fluted backplate.

Loin Plate (Garde-de-rein), of one plate.

This suit is stamped with guild arms of Nuremberg in five places, viz., on the breastplate, on either espalier, and on either gauntlet cuff.

(463)

371. Executioner's Sword. Russet hilt; spirally-fluted fig-shaped pommel; and straight, spirally-fluted quillons of quatrefoil section. The grip is of wood, and of the proportions of that of a hand and half sword, in order that it might be wielded with one or two hands. Dec.: none. The blade, $34\frac{1}{4}$ ins. long, $2\frac{3}{8}$ ins. wide, the point rebated. Engraved with three crosses.

German, about 1500.

(892)

372. Two-handed Sword, of great proportion, spirally fluted fig-shaped pommel; straight quillon, $19\frac{1}{2}$ ins. long and double ring guard, one within the other. The grip of wood covered with leather, $19\frac{3}{4}$ ins. long. Dec. with spiral flutings on the quillons and ring. The blade, 59 ins. long, with a strong ricasso 19 ins. long, and with two lateral projections drooping towards the point. Roughly engraved with cross hatched ornaments. The running wolf mark in copper.

German or Swiss, about 1580.

(325)

373. Cross Bow (Arbaleste). The stock of light wood inlaid with mother-o'-pearl, and engraved and polished stag's horn and plated with the same material engraved with a crossbowman shooting at a popinjay, elaborate peep sight of blued steel. Strong steel bow, with cord and black silk tassels.

German, about 1580.

(111)

374. Three-quarter Suit of Armour, with roped edges. Dec. with sunk vertical bands, and borders of bright steel on a blackened ground.

German, about 1550.

Consisting of—

Open Helmet (Casque) with hinged earpieces. The skull has a roped comb, and a hinged and pointed umbril.

Gorget and espaliers combined, of nine plates.

Fingered Elbow Gauntlets.

Breastplate, with V-shaped roped turnover and roped laminated gussets.

Backplate.

Taces, of three plates.

Tassets, of seven plates.

(416)

GALLERY VI.

CASE VIII.

375. Large Right Shoulder Plate (Pauldron) of six plates. A high upright roped neck-guard is forged from the third plate, so also is the plate covering the shoulder blade. The borders are roped. Dec. with slightly sunken vertical bands and bordering $2\frac{3}{4}$ ins. wide, fully gilt.

Italian, about 1540.

From the collection of Sir Samuel Rush Meyrick, F.S.A. of Goodrich Court, and illustrated in the *Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. I., Plate xii., Fig. 9.

(317)

376. Closed Helmet, with blackened surface. The skull piece has a slight ridge. The chin piece opens down the side. Pointed umbril and salient falling bevor of two plates, with oblong and circular apertures for ventilation, double gorget plates at the back, roped borders. A row of brass-headed rivets following the line of the lower edge. Dec. with four sunken bands down the skull and band round the border etched with trophies of arms, musical instruments, etc., gilt. This helmet retains all the original quilted lining.

German, about 1540.

(311)

377 & 378. Pair of Shoulder Plates (Pauldrons). of five plates. The borders roped, and the contour of the edge studded with brass-headed rivets. Dec. with bands and bordering, etched with spiral scrolls, etc., gilt. Over the shoulder blades is etched and gilt a spirited scroll design. Stamped with the Augsburg guild mark.

German (Augsburg), about 1550.

(377 & 378)

379. Backplate of the suit **380.** Attached to the backplate in place of the *garde-de-rein* is a **Culette**, so shaped as to entirely protect the buttocks. It is composed of five plates. Around the bottom of the lowest plate is a series of small holes, to which could be attached the lining.

(555)

- 380. Three-quarter Suit of Armour**, with roped borders. Dec. with slashed and bombé alternate bands, etched and gilt, with a formal design of scrolls, etc.

German, about 1520.

Consisting of—

Breastplate of globose form with laminated roped gussets.

Taces, of five plates.

Tassets, of five plates, closely fitting the legs, and coming well round the thigh.

For the Backplate and Culet see **No. 379.**

Espaliers, of seven plates.

Rere and Vam Braces.

Coudes. The inside bend of the arm being protected by seventeen laminated plates.

A gorget of mail has been added.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and is illustrated in *Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. I., Plate xix.

This most interesting suit closely resembles the slashed dress in vogue in the first years of the 16th century. In the costume some fanciful allusion to the slashes received in battle was present, and in this suit they are faithfully represented. It may be said that this repoussé puffed and slashed ornamentation was one of the first attempts to decorate the surface by embossing from the back. The suit in the Ambras collection at Vienna, attributed to Wilhelm von Rogendorf, even more faithfully copies the civil dress. In the Tower of London are portions of a suit very similar to those before us. The Musée d'Artillerie of Paris is fortunate in possessing a cap-à-pie suit of this same manufacture, No. G 179. It is stated that this belonged to Giuliano de' Medici, Duke of Nemours. Although a little less pronounced in its slashed ornaments, it is one of the most perfect suits as regards completeness of protection that exists.

(555)

- 381. Closed Helmet.** The skull piece is flattened in form, and has five combs with slashed ornaments; vizor and bevor in one, of "bellows" form, with narrow horizontal ocularia and slits for breathing purposes. The chin-piece is somewhat exceptional as being of but one plate hinged on the left-hand side, beneath the pivot of the vizor. The lower edge of the helmet is finished by a hollow roping fitting the top plate of the gorget, and allowing of rotatory action.

This helmet does not belong to the suit on which it is placed; the borders and bands of etching are of different character, and have as a design, a rose and flowing foliage.

(555)

382. Left-hand Gauntlet. The cuff is slightly pointed, the under part of which is shaped to fit over the edging of the vambrace, it is hinged on the top, and fastened by a hook and eye beneath. Metacarpal plates of five parts, double knuckle plates, swelling slightly above the joints, scaled fingers, and thumb piece. The rivets in this gauntlet are "alymane," and give great freedom of movement. Dec. with slightly sunken vertical bands and bordering, etched with scrolls and birds.

German, about 1560.

(851)

383. Triangular Powder Flask, of wood covered with tooled leather, the mounts are of russet iron. Dec. with scrolls in gold azziminia, on the front is a pierced appliqué plaque of russet iron, embossed with two figures of Roman warriors, the one mounted, the other laying disarmed on the ground. The details of the armour, harness, etc. plated and damascened with gold azziminia. Silk cords with tassels attached.

Italian (Milanese), about 1590.

(386)

384. Sword. Russet and gold hilt. Pear-shaped pommel, straight quillons of oblong section; strawberry-shaped ornaments at the ends, double ring guard and pas d'âne. The whole hilt is dec. with chiselled oval strapwork panels in high relief, each containing a trophy of Roman armour; the groundwork covered with a formal strawberry leaf design. Many of the details of the ornaments are damascened with gold azziminia. Copper wire-bound grip (modern). The blade, 33 ins. long, 2 ins. broad, of flattened hexagonal section, grooved and inlaid with the wolf mark in brass.

Italian, about 1590.

(1152)

385. Rapier, with blackened hilt. Flattened cylindrical pommel, knuckle guard and quillon of oblong section, ending in discs, and two bars, wire bound grip. Dec. with friezes chiselled in high relief of combatants, flowers, and strapwork. The blade, 44½ ins. long, of flattened hexagonal section, grooved, and inscribed

·I·O·V·O·H O N·O.

German, about 1620.

(225)

386. Rapier. Flat, cylindrical pommel, flattened knuckle guard, straight quillons, bar, and shell containing a plaque, copper wire-bound grip. Dec. with a chiselled design of Biblical subjects executed in high relief on a gilt ground. The small shell embossed and chased with a figure of the Almighty. The blade, 37 ins. long, of flattened hexagonal section, doubly grooved and pierced.

German, about 1610.

(274)

387. Rapier, russet hilt. Fluted melon-shaped pommel, straight quillons, ending in knobs, single ring, pas d'âne, finishing on the right-hand side in a rectangular projection and knob, on the left-hand side a counter guard passes across to the right-hand corner of the ring. The grip wound with silver network. Dec. with incrustations of budding flowers in silver. The blade, 44 ins. long, of flattened diamond section, partly fluted.

Italian, about 1590.

(527)

388. Open Helmet (Cabasset), with slightly sloping brim russet surface, the contour of the border followed by a row of brass-headed rivets. Dec. with a design in repoussé, of an oval strapwork panel on either side, containing cupids supporting a square-shaped cartouche with an engraved monogram of the letters D · L · R · A · M ; outside this are seated figures of captives, trophies of arms, and festoons of fruit and drapery. The strapwork borders, details of the trophies, etc., damascened in gold azziminia.

Milanese, about 1575-90.

(249)

389. Rapier, russet and partly gilt hilt. Flattened hexagonal vase-shaped pommel, curved quillons of flattened section, a bar crossing from the lower extremity of the knuckle guard to the pas d'âne and ring. It is decorated with panels formed of four C's linked together, incrustated in silver, the groundwork gilt and with panels of gold azziminia damascening. Wire-bound grip. The blade, 42½ ins. long, of flattened octagonal section, grooved and with the letter X many times repeated.

Italian, about 1590.

(1145)

390. Open Helmet (Casque) of classical form, with high roped comb and hinged ear pieces. Dec. with an embossed form, shaped as five oak leaves on either side of the skull, gilt; on a russet ground, engraved with a Maltese cross and leaves, sunken borders, roped and gilt. The ear pieces have scaled straps.

Italian, about 1570

(421)

391. Sword. Russet hilt; spherical pommel; knuckle bar; short, straight quillons of oval section. Bar passing from the centre of the knuckle guard to the end of the left-hand pas d'âne. The base of the right-hand pas d'âne has a rectangular projection. Dec. with spherical balls in the centre and ends of the bar, etc. The whole incrustated with cherubs' heads and spiral scrolls in silver. Wire-bound grip. The blade, $34\frac{1}{2}$ ins. long, of flattened hexagonal section, grooved near the hilt, and inlaid in brass with the name—

HEINRICH PAETTHER.

English, about 1590.

(887)

392. Rapier. Flattened cylindrical pommel, knuckle guard, diagonally curved quillons, and two bars, wire-bound grip. Dec. with a chiselled design of diagonal row of alternately plain and platted riband bands. The blade, 40 ins. long, of flattened hexagonal section.

Italian, about 1625.

(280)

393. Rapier, blackened hilt. Flat cylindrical pommel, knuckle guard, slightly drooping quillons, and two bars, wire-bound grip. Dec. with panels of figures chiselled and pierced on a groundwork of pierced double lozenge ornaments. The blade, $40\frac{1}{2}$ ins. long, of flattened diamond section.

Milanese, about 1615.

(278)

394. Sword. See description of the hilt, **No. 384.** The blade, $36\frac{1}{2}$ in., fluted on either face, and with traces of gold inlay on the ricasso.

Italian, about 1590.

(253)

395. Triangular Powder Flask, of wood covered with crimson velvet. On either face are plaques of russet steel, the centres of which are embossed with the following composition. At the base is an oval panel containing an emblematical figure of the Tiber, the borders are of strap design, on either side of this medallion stand nude figures of men holding sea-horses, above them are two cornucopias of flowers, on which are seated two figures in classic attire each holding a viol. Between them is a vase on which stands the small figure of a satyr, who, in his turn, supports two other similar figures. The whole of the border, details of the design, and various mounts of the flask are inlaid with arabesques in gold and silver azziminia. $10\frac{3}{8}$ ins. high.

Italian, about 1560.

(1314)

- 396. Right-hand Mitten Gauntlet**, with arched cuff, of one plate, rivetted on the inside. Three metacarpal plates, double finger plates formed of four semi-circular ridges, and thumb-plate of two parts, hollowed to receive the thumb. Dec. with slightly sunken bands of etching with birds and arabesques, gilt.

Italian, about 1550.

From the collection of M. Henry Courant.

From the collection of the Count de Nieuwerkerke.

(444)

- 397. Circular Shield (Rondache)** of russet steel, convex section, with brass-headed rivets around the border. Dec. with embossing, chasing, damascening, and plating with gold. The subject in the centre panel, is St. George slaying the Dragon; a hilly landscape in the distance, with the figure of a maiden in the middle background. The composition framed with a laurel wreath. Four circular panels on the border of allegorical figures on a groundwork of trophies of classical armour and arms. $23\frac{1}{4}$ ins. diameter.

Milanese, about 1560.

From the Collection of the Count de Nieuwerkerke.

(535)

- 398. Circular Shield (Rondache)**, with roped border, slightly convex in form. The whole surface is dec. with a frieze $8\frac{1}{4}$ ins. deep, finely embossed and chased with an equestrian and infantry encounter, figures in quasi-classical costumes, a hilly landscape and town in background. Round the base of the central spike and round the border is a band of egg and tongue ornamentation. There is no trace of gold or silver damascening on the surface of this shield. It is probable that it was originally blued or russeted. $24\frac{1}{4}$ ins. diameter.

French, about 1570.

There has been much controversy as to the nationality of this shield, Italy and Spain have both had credit for its production, but no doubt now exists as to its French origin though it is by the hand of an artist whose name up to the present is unknown to us. Examples of his work are to be found in nearly all the important armouries of Europe. The magnificent enamelled gold shield and morion made for Charles IX, now in the Louvre, are from his hand, as is also the unfinished suit in the same gallery, believed to be that of Henri II. At Stockholm the superb harness for man and horse, said to have been made for Charles IX of Sweden, comes under the same category; also a buckler, No. F. 3, in the Royal Armoury of Turin. These are but the more important works of this great anonymous master; the complete list of pieces would be too long for enumera-

tion here. His work is very characteristic of its period, the third quarter of the 16th century, introducing, as it does, the carefully drawn and marvellously executed figures and the mannerisms of the then popular Fontainebleau school. Once get figured in the mind his curiously grouped compositions, among which are so many subjects viewed directly from the back or from three-quarter view, his subtle modelling in very low relief, and the delicate surface chiselling, and the work of this artist-armourer is easily recognisable.

(347)

- 399. Circular Shield (Rondache)**, with flat roped border and convex centre. Dec. with a repoussé design of allegorical figures. A figure of a bearded warrior in classic armour kneels before a female figure who points upwards to a child angel flying and bearing the Orb and Crown. A view of a town in the background. Strapwork panels of amorini round the border. 22½ ins. diameter.

Italian, about 1570.

The surface is much rubbed and pitted with rust.

In the Musée d'Artillerie, Paris, No. I. 63, there is a circular shield having for its surface decoration a nearly similar composition of figures. M. Robert in his catalogue of 1889 gives the description of the subject as—"The Christian Church receiving the homage of the Emperor Constantine." Possibly the group of figures on the shield before us may illustrate the same allegory.

(284)

- 400 & 420. Breast and Back Plate.** The breast-plate is of peascod form, with roped turnover and roped laminated gussets. The lower edge is finished by being turned under to a semi-circular section, and on to which was attached, by two screw turners, the taces and tassets. Decorated with radiating vertical bands and bordering, deeply etched and fully gilt. In the centre is an oval Shield of Arms crowned; above this an oval panel with the figure of Fortune; below, on the left, Judith with the head of Holofernes, and on the right, Fame with a Trumpet. Similar panels of classical figures are on the bands, they are all formed by C-shaped scrolls, placed back to back, a device much used in the decoration of Spanish armour of the last quarter of the 16th century. The same scheme of ornament is utilized on the back plate, with the exception that the figures are Symbols of Domination. See No. 401.

Spanish, about 1580.

(1269 & 1270)

- 401. The Guard for a Horse's Head (Chanfron)** from the same harness as the breast and back plate just described. It has a hinged crinet. The ear-pieces are permanently riveted to the main plate, the edging roped

and followed by a row of steel-headed rivets for the attachment of the lining; a shield-shaped plate is secured to the centre of forehead, charged with the same Arms as are engraved on the two preceding pieces.

Spanish, about 1580.

(1268)

402. Suit of Armour. With roped borders, slightly sunken, and edged with steel-headed rivets. Dec. with bands and bordering finely etched and gilt, introducing spirited design of figures, grotesques, winged masks, and scroll foliage.

German (Augsburg), about 1530-40.

Consisting of—

Closed Helmet. The skull piece has a high corded comb. The chin piece opens down the side, the vizor with oblong apertures for the ocularia, the bevor pierced on the right-hand side has six slits for ventilation. The bottom of the helmet finished with a hollowed roping, to fit the top plate of the gorget.

Gorget, of four plates.

Globose Breastplate, with roped turnover and roped and laminated gussets. Down the centre and either side is a vertical band of engraving bordered by a sunken channel, on the right-hand side is attached a small folding lance rest. In the centre of the breastplate, about $3\frac{3}{4}$ ins. from the top, a small circular hole appears possibly for the attachment of a reinforcing tilting piece.

Taces, of four plates.

Tassets or Tuilles, of one plate, finely moulded, the lower edge pointed. Embossed in the centre in low relief is a fleur-de-lys like form. The tassets are permanently attached by hinges to the bottom plate of the taces.

Shoulder Plates, large and complete (Pauldrons), of five lames. The right pauldron narrows in the front for easier couching of the lance. The exposed gusset being protected by a large rondel. On the second plate from the top are two projecting screws, no doubt for the upright shoulder guards, as in the suit **No. 755**. The plates on this suit are wanting.

Arm Plates (Rere and Vam Braces).

Elbow Plates, large heart-shaped (Coudes).

The cording down the centre of these takes somewhat the form of an overlapping scale ornament.

Fingered Gauntlets. Curiously laminated on the inside bend of the wrist.

Backplate.

Loin Plates (Gardes-de-Rein), of one plate.

Thigh Plates (Cuisses), extra length given by the addition of two plates at the top, attached by almayne rivets.

Knee Plates (Genouillères), of three parts, with a heart-shaped plate protecting the outside bend of the knee.

Greaves (Jambs), long and finely fashioned.

Sollerets, of nine plates, widening greatly at the toes, and with spurs attached.

The suit is somewhat composite although as now placed together it makes a dignified display. It will be noticed that the jambs (greaves) are of extraordinary length, elongated almost to a deformity. Another point of interest is that in the centre of the breastplate is stamped the mark of the well-known armourer, LORENZ COLMAN of Augsburg, who died in the year 1516. However, as the fashion of this suit must be at least fifteen to twenty years later we can only surmise that it was made in the Colman workshops, and that the mark of Lorenz Colman was used by his successors.

(529)

403. The Guard for a Horse's Head (Chanfron), with crinet and cheek pieces, of russet iron, shaped as the head of a sea-monster with open mouth and pointed snout. The ear guards are formed as acanthus leaves, the cheek pieces are rivetted on at the sides with brass-headed rivets. Dec. with repoussé hair ornaments and engraving of scales, etc. Central spike in the forehead.

Italian, about 1535-40.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate cxxviii., Fig. 4.

The marine monster head was a favourite form of grotesque ornamentation of the chanfron. In the Madrid Armoury is a magnificent specimen, Fig. 46 in the catalogue of 1898.

(270)

- 404 & 404A. Front Portions of a Pair of Sollerets**, consisting of nine plates and the toe caps. They are very pliable, the plates being secured one over the other by brass-headed almayne rivets. Dec. with a vertical band of an etched strap design, gilt. The decoration much resembles that in the tilting suit **No. 521**.

Italian, about 1570.

(261 & 264)

- 405. Bridle Mitten Gauntlet**, with long cuff, wrist guards, and swelling for the thumb, formed from one piece. The finger guards hinged, and of one plate, the third plate missing. Dec. with bands of etching of figures and interlaced designs fully gilt.

Italian, about 1580.

(459)

- 406 & 418. Pair of Plaques**, forming together part of the cantle of a saddle. The exterior borders shaped to a roping. On each plaque, embossed in high relief, is a seated figure. On the one a female figure, symbolical of Peace, draped and sandalled, the right hand raised, and holding in the left a palm branch; the hair bound close to the head, under a combed headgear. On the other plaque is the seated figure of a King enjoying the arts of Peace (?). He is clothed in classical attire and crowned. In his raised right hand is a baton; the right rests on a viol, which is at his side together with its bow. The details of the costumes are damascened in gold azziminia. The background plated with gold and engraved with flowing scrolls. The exposed parts of the body are plated with silver.

Italian (Milanese), about 1550.

(1288 & 1289)

- 407. Rapier**. The hilt entirely gilt, spherical pommel, knuckle guard, straight quillons, and two bars the lower one containing a pierced shell, with a vase and scrolls, copper wire grip. Dec. with chiselled chequered panels on a herring-boned pattern ground. The blade, 38½ ins. long, of flattened hexagonal section, grooved and inscribed—

RESPICE • FINEM.

Gilt ricasso.

Italian, about 1620.

(556)

- 408. Rapier**, russet hilt. Oviform pommel, knuckle guard, straight quillons of oval section, three bars. Dec. with incrustations of cherubs, scrolls, etc., in silver. Wire-bound grip. The blade, 40 ins. long, of flattened diamond section.

North Italian, about 1590.

(882)

- 409. Rapier.** Vase-shaped pommel, knuckle guard, straight quillons, two rings, and *pas d'âne*, copper wire-bound grip. Dec. with various designs chiselled and partly gilt. On either side of the pommel are two terminal figures. The top of the knuckle guard terminates in a ram's head. The larger ring is formed as two phoenixes with intertwined necks, the *pas d'âne* as two mermen, and the lower ring formed as two intertwined and knotted serpents. The blade, $38\frac{1}{2}$ ins. long, curiously faceted.

Probably French, about 1560.

(516)

- 410. Sword,** russet hilt. Urn-shaped pommel, flattened knuckle guard terminating in a grotesque mask, drooping diagonal quillon, a single ring crossing from the base of the knuckle to the base of the left-hand *pas d'âne*. From the end of the right-hand *pas d'âne* issues a counter guard at right angles. Wire-bound grip. Dec. with chiselled masks and terminal figures, and incrustated with oval panels of female figures and trophies of arms in silver. The blade, 37 ins. long, flat, and slightly grooved.

Italian, about 1560.

The hilt of this sword is admirably designed, the raised ornamentation relieved by flat surfaces enriched with silver inlaying.

(226)

- 411. Open Helmet** (Morion). Entirely forged from one piece. The skull piece has a roped comb of the unusual height of $4\frac{3}{4}$ ins. The brim is strongly curved and is slightly sloping. The whole surface dec. with embossed and chased figures, on the comb is an oval panel with a figure of a man in quasi-classical armour; figures of Justice, Fortitude, Peace, and War recumbent on either side; on the skull is an equestrian battle scene, gadrooned ornaments on the border. The surface is russet and gilt, the details of the armour, etc. being damascened in gold azziminia.

Italian (Milanese), about 1580.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. I., Plate lxxii., Fig. 1.

(1259)

- 412. Rapier,** russet hilt. Oviform pommel, knuckle guard, straight quillons, of oval section, and bar containing a pierced gilt shell. Dec. with fine scroll arabesques in gold and silver azziminia damascening, gilt interior surfaces; wire-bound grip. The blade, $41\frac{1}{2}$ ins. long, of

flattened hexagonal section, slightly grooved at the hilt and inlaid with the wolf mark in copper.

North Italian, about 1600.

(1072)

413. Open Helmet (Casque), with hinged ear pieces, of russet iron. The skull piece has a high comb, roped and fluted umbril, neck plate and hinged ear plates, the bordering roped, and with a sunken band following the contour of the helmet. Dec. with an embossed design of interlaced scrolls and three Florentine fleurs-de-lys *Epanouies*, partly gilt. Roughly cut at the top of the skull are the initials G. P.

Italian, about 1580.

The lettering G. P. stands for the Galleria Premi at Pisa, where armour for use in the mock tournaments known as the Giocchi del Ponte was stored. Many open casques, burgonets, and even closed helmets of inferior quality in private and public collections are marked with this lettering. When used in the games which were suppressed in the 18th century a rough-barred vizor was attached, much after the fashion of a heavy single-stick helmet of to-day.

(252)

414. Rapier. The hilt entirely gilt. Hollow oviform pommel, iron grip, curved quillons, large pas d'âne, and two bars. The hilt is decorated with oval panels pierced with a knotted design, repeated on the pommel, ends of the quillons, and centres of the grip and bars; the bars and quillons themselves are shaped to a serrated fern leaf ornament. The blade, $41\frac{1}{4}$ ins. long, of flattened hexagonal section, grooved and inscribed—

ANTONIO PICININO.

Italian, about 1600.

(1165)

415. Rapier. The hilt entirely gilt, fluted fig-shaped pommel, slender knuckle guard, and diagonally-curved quillons widening at the ends to a riband form, two bars and two large shells, pierced with crosses and stars, a heart-shaped ring outside the shell, the grip of iron of moulded baluster form. Dec. with slight zig-zags on the pommel. The blade, $36\frac{1}{4}$ ins. long, partly of flattened diamond section, etched near the hilt—

JOHANNES HAPPE ME FECIT

SOLINGEN.

PRO · FIDE · ET · PATRIA

FIDE · SED · CUI · VIDE

VINCERE AUT MORI.

SOLI DEO GLORIA.

The ricasso is covered with iron, to fit over the top of the scabbard.

French, about 1615.

(500)

416. Rapier. Flattened cylindrical pommel, knuckle guard, single drooping quillon, and two bars of flattened oval section. Dec. with five oval panels, chiselled with classical figures combating, the groundwork formed of a fleur-de-lys shaped ornament. Wire-bound grip. The blade, 38½ ins. long, of flattened hexagonal section, and grooved.

German, about 1610.

(1153)

417. Rapier. The hilt entirely gilt. Melon-shaped pommel, knuckle guard, diagonally-curved quillons and three bars, the lowest one containing a shell, pierced with a diaper design, copper wire-bound grip. Entirely dec. with a chiselled notched design. The blade, 39¾ ins. long, doubly grooved the whole length, inscribed—

ANDREA FERARA

four times repeated.

Italian, about 1610.

(554)

418. See No. 406.

(1289)

419. Bridle Gauntlet. The cuff is bell-shaped and faceted formed of two plates fastening down the side. The knuckle and thumb plates are forged from one piece, roughly shaped to the closed fist. Dec. with etched bands of trophies, etc. Blackened ground.

German, about 1560.

(451)

420. Backplate. See No. 400.

(1270)

421. Circular Shield (Rondache). Convex centre, flattened border turned under to a semicircular section, around the edge of which runs a row of quatrefoil-headed rivets for the attachment of the lining. The surface is russeted, embossed, chased, plated, and damascened with gold azzimonia, and incrustated with silver. The design which occupies the centre is the

Second Labour of Hercules — the destruction of the Hydra. In the neighbourhood of Lake Lerna, in the Peloponnesus, Hercules encountered the Hydra, and each time that in the course of the combat he destroyed a head two fresh ones sprang up in its place, so that the fight would have been fruitless had not Iolaus, as shown on the shield, seared the wounded part with a flaming torch. Whilst Hercules was fighting this monster, Juno, being envious of him, sent a crab to bite his foot. In the foreground, to complete the composition, are introduced the death of the Centaur Chiron, preceptor of Achilles, and an episode of the Fifth Labour. Of the four small oval panels on the border, the top one is filled with the attack on the Centaur by Hercules. On the left Hercules carrying the Pillars of the Straits of Gades; on the right Hercules easing Atlas of his load by bearing for a time the weight of the Earth, and in the panel below the hero strangling the Nemean lion. Between these panels is a composition of various trophies of arms.

North Italian, about 1570.

(1276)

From the collection of Sir Samuel Rush Meyrick, F.S.A. of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. I., Plate lxi.

422. Circular Shield (Rondache). Slightly convex section, the border finished by a roping, the contour followed by a row of brass-headed rivets, originally intended to secure the padded lining; $23\frac{1}{2}$ ins. diam.; the present surface is brightened steel. Dec. with embossing and bold chasing, with the subject of the Judgment of Paris. On the left is seated Paris, his right hand extended offering the apple; in the left hand he negligently holds his shepherd's staff, a dog is seated by his side, cattle are grazing in a small wood in the middle distance. On the further side of Paris is the figure of Mercury. Juno, Minerva, and Venus are grouped in the centre of the composition. Juno and Venus are draped, the latter is holding out her right hand to receive the tendered apple; at her feet stands Cupid, and in the air, above her head, a second figure of Cupid flies to crown her with laurels. Minerva, standing with her back towards the others, is undraped, and holds her drapery in her extended arms. Low hills and the walls and roofs of a town in the distance. In the foreground, across which runs a narrow bridged stream, are littered various arms and armour.

North Italian work, about 1560.

(1054)

- 423. Circular Shield** (Rondache), of blackened steel, flat border, the edge turned upwards, convex centre. Dec. with a composition of figures representing the history of Samson and Delilah, repoussé, chased and with the remains of gold and silver inlaying. Round the border, is a frieze of amorini, sphinxes, and four small square panels in strapped border, etched with a horseman, supported by negroes. The rivets that should follow the border of the shield are now missing. $22\frac{1}{4}$ ins. diameter.

North Italian, about 1580-1600.

(282)

- 424. The Guard for a Horse's Head** (Chanfron), with hinged crinet attached. The side or cheek pieces are of two plates and permanently rivetted on, as are the ear pieces. The edges have that peculiar roping or embossing, seen in the bordering on the demi suit **No. 428**; indeed the whole ornament of the sunk and etched bands so much resembles that of the suit, it might belong to the latter but for the little alteration of the scroll work in the etching. To the chanfron in front is rivetted a cone-shaped plume holder of brass, and below that a shield engraved with arms.

German, about 1540-50.

Probably the work of Sigismund Wolf, armourer of Landshut, see suit No. 428.

(1079)

- 425. Backplate** to the half suit **No. 428**.

(908)

- 426. Guard for a Horse's Head** (Chanfron), with crinet attached. It protects only the upper part of the head. The edges roped. In the centre of the forehead is a brass plume holder, and a shield of arms Gules, a pair of stag's horns, Or. These arms, according to the opinion of Sir Samuel Meyrick, are those of the family of Von Hurnheim, of the Duchy of Suabia (Schwaben), whose badge appears to have been also the pomegranate, which fruit is the main ornament of the etched and gilt borders.

German, about 1540-50.

From the same series of tilting pieces as **No. 1079**, Case XIX, Gallery 5. The suit to which they belong is at Alnwick Castle, Northumberland.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A.

(383)

427. War Saddle. "*Küriss-Sattel.*" Thickly padded with quilted white leather. Two projecting pads coming beneath the thighs of rider keep the legs almost perpendicular, and give great strength to the grip. The pommel is armed with three steel plates, together forming an inverted V-shaped plaque. The cantle is also armed in a like manner, but of one plate. The borders are roped, and have a narrow sunk band, etched with cornucopiæ, scrolls, etc. In the centre of the pommel are embossed the devices of the Order of the Golden Fleece, and above, the date 1549.

German work, dated 1549.

It is quite possible that the saddle formed part of the many panoplies of armour made for the Emperor Charles V. Nearly all that monarch's accoutrements bore the device of the Golden Fleece when made for his personal use.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate cxxvii., Fig. 2.

(277)

428. Half Suit of Armour. The edges are hollowed out to a fine scale pattern; a hollowed band follows the contour of the border, and inside this is an embossed scalloped edging. The plain surfaces on the coudes and tassets are either embossed or sunk with trefoil panels. The whole of the borders and panels are etched and gilt, with scroll work, cornucopiæ, etc.

Spanish fashion, but probably of German workmanship, about 1540-60.

The execution of this half suit and its style of decoration recall the work of SIGISMUND WOLF, the armourer of Landshut. This same artist made suits for Philip II., two of which exist in the Madrid Armoury, A243 and A263 in the catalogue of 1898.

Consisting of—

Closed Helmet. The skull piece is of finely modelled keel form, with slightly flattened crest. The chin piece opens down the side, and is hinged below the point of the vizor. The vizor and bevor in one, acutely pointed in front, with two narrow slits forming the ocularia. There are many circular and oblong apertures for breathing purposes. The upper edge of the vizor is shaped and chamfered; the lower edge is hollowed to a scaled roping. The pivots at the side are on the principle of the early armets, fastening by staple and pin beneath

the plate, which is hollowed to receive them. The lower edge of the helmet is roped to fit the top plate of the gorget. The helmet retains much of its original quilted yellow satin lining.

High Gorget of four plates.

Breastplate slightly globose in form, ridged down the centre, with strong scale pattern turnover, and laminated gussets. On the right-hand side is a folding lance rest.

Taces of three plates.

Tassets of three deep plates, the lower edge pointed, each plate embossed with a trefoil ornament.

Loin Guard (Garde-de-rein) of three plates.

Shoulder plates (Pauldrons). The pauldron on the right of seven plates: the left-hand one having on the third plate a small upright shoulder guard. The plates come well forward on the left side of the breastplate.

Arm Plates (Rere and Vam Braces).

Arm Plates (Large heart-shaped Coudes), protecting the outer bend of the arms. The exterior half of the vam brace is strongly chamfered, to fit over the lower part of the coudes. Such an arrangement is frequently met with in suits of fine workmanship of the first half of the 16th century. The object being to prevent the point of an adversary's weapon obtaining entrance beneath the coudes.

The gauntlets are unfortunately wanting.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

This splendid suit is homogeneous and entirely without restoration.

(908)

CASE IX

429 & 430. Pair of Complete Legs, with roped borders and studded with brass-headed rivets. Dec. with bands of etching of trophies of arms, scrolls, and arabesques, gilt.

Thigh Guards (Cuisses), are composed of eight plates detachable at the top plate, also at the seventh plate, the lower edge of which is finished in a slight roping. In such a manner the taces could be worn without the jambs and genouillères.

Knee Pieces (Genouillères), are of six plates, a heart-shaped projection guards the inside bend of the knee.

Greaves (Jambs), of two pieces, fastened with hook and eye on either side.

Boots (Solleret), with rounded toe and composed of eleven plates.

French, about 1570.

(322 & 328)

431. Cantle and Burr Plates of a Saddle. The Cantle is composed of three plates, the bordering turned inwards to a semicircular section. The surface is russet, and dec. with embossing, chasing, and gold azziminia damascening. The subjects are : On the centre plaque, the figure of Neptune ; on the side plaques, Mermen combating sea monsters. The Burr is of one plate similarly worked, with the figure of Neptune seated in a car, drawn by sea horses, accompanied by Mermen blowing conch shells. The plaques are mounted on a modern wooden saddle, covered with velvet.

Italian (Milanese work), about 1550.

(1049)

432. Open Helmet (Cabasset). Pear-shaped skull piece, narrow straight brim, bordered by a roping. Round the base of the skull is a row of brass rosette-headed rivets for the attachment of the lining strap. Dec. with vertical bands and bordering, etched and fully gilt, with knotted and interlaced ornaments, the panels enclosed by the bands, russeted, and each etched and gilt with an oval medallion of a Roman figure in a frame formed of bifurcated monsters. Brass shield-shaped plume holder.

Spanish, about 1590.

(430)

433. Open Helmet (Cabasset). Pear-shaped skull piece, narrow straight brim, bordered by a roping. Around the base of the skull is a row of brass rosette-headed rivets, for the attachment of the lining strap. Dec. with vertical bands and bordering, etched and gilt with oval medallions of classical emblematical figures on a groundwork of interlaced knotted ornaments. Brass shield-shaped plume holder.

Spanish, about 1590.

(1122)

434. Extra Placate or reinforcing breastplate to the proceeding suit. It was secured to the breastplate by fitting over a staple, and held in position by hooks. On the right-hand side, fastened by two screw rivets, is the folding lance rest.

(865)

435. Complete Suit of Armour. The edging is roped and its outline followed by a row of brass-headed rivets, 1 in. apart, to which were secured the lining straps. The whole of this fine suit is richly decorated by bands and bordering, deeply etched and partly gilt with a scroll design, through which runs a zig-zag line $\frac{1}{8}$ of an inch wide; the groundwork is granulated and filled in with a black pigment. The edging to the design is $\frac{3}{8}$ of an inch wide, and contains a flowing scroll. The plain surfaces have been oxidised to a rich russet-brown known in inventories of the period as "purple armour."

Consisting of—

Closed Helmet. which is composed of a burgonet, with hinged earpieces and hinged umbril, to which is attached a triple bar face guard. The skull piece has a roped comb, $2\frac{1}{2}$ ins. high, large earpieces, hinged at the sides and coming well forward. The umbril, which is pointed, is pivoted to the side of the skull in the manner of a vizor, and to it is attached a triple bar face guard, the bar of which is forged to a single plate hollowed out to receive the chin. It is secured to the umbril by the bars which continue through it, and which in their turn are pierced at the top to receive a long curved staple which passes through them on the outside of the umbril, holding the guard secure. At the bottom it is attached to the right-hand cheek piece by a hook and eye. Over this and fastening by two iron straps with hook and eye to staples on the cheek pieces, is a bufe with a falling bevor of three plates, the top one pierced with four oblong

apertures forming the ocularia. Both the burgonet and bue have gorget plates attached; there is a cylindrical plume holder at the back of the skull.

Gorget, of four plates.

Breastplate, of peasepod form, with roped turnover and roped laminated gussets. The lower edge of it is finished in such a manner that on removal of the taces and tassets the breastplate was complete in itself, and could be worn with the puffed trunks or bombasted breeches as the fashion required.

Backplate, secured to the breastplate by steel straps passing over the shoulders, and beneath the armpits. These were held in position by fitting over a staple in the breastplate and through the top of which passed a pin.

Taces, of one plate, and to which are permanently attached

Tassets, of four plates. Both taces and tassets can be removed from the breastplate by a hook and eye, $3\frac{1}{8}$ ins. from either end.

Shoulder Plates (Pauldrons), of five plates, coming well forward and protecting the gussets. The top plate of the pauldron is slightly embossed in front, in order that it may fit easily over the staples and pin at the top corners of the breastplate. The arms are complete, comprising

Turners, Rere and Vam Braces, and Coudes.

Fingered Gauntlets, with pointed bell-shaped cuffs, the inside bend of the wrist guarded by five laminated plates.

Thigh Guards (Short Cuisses), of seven plates.

Knee Pieces (Genouillères), of five plates, with small heart-shaped plates protecting the outside bend of the leg.

Greaves (Jambs), splinted and laminated at the ankle, and to which are rivetted at the heel the spurs with six open pointed rowels.

Boots (Round-toed Sollerets), of ten plates.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. I., Plate xxix.

This suit, the work of the armourer Jacob Topf or Jacobi, was made about 1575, and is illustrated in the book of his original drawings now in the Victoria and Albert Museum. The suit is illustrated on the 31st plate of the album, and is shown to have been made for Sir Thomas Sackville.

Sir Thomas Sackville was, on June 8th, 1567, created Baron of Buckhurst, in Sussex. On March 13th, 1603, he was created Earl of Dorset, both of which dignities became extinct on the death of the 5th Duke of Dorset, who was the 11th Baron Buckhurst, in July 1843.

The complete set of the extra tilting pieces belonging to this suit are also illustrated in this album. Unfortunately, with the exception of the tilting breastplate and a pair of stirrups shown beside the suit, Nos. 434, 436, and 437, these are now missing. In this same album is illustrated, on Plate 29, a three-quarter suit of exactly similar decoration and fashion which was made for Lord Compton, one of the Lords present at the trial of Mary Queen of Scots.

Of late years a good many interesting facts have come to light concerning the work of the armourer, Jacob Topf. Thanks to the album already referred to (purchased at the Spitzer sale) and to the fact that we are now acquainted with Topf fashions and style of manufacture, many suits have been identified as his work. In the Royal Collection at Windsor is the nearly complete harness for man and horse made for Sir Christopher Hatton (No. 808 of the 1904 Catalogue, Windsor). A fine suit in the Hall of the Armourers and Braziers Company is also by Topf, the third harness made by that armourer for Sir Henry Lee, Master of the Armoury to Queen Elizabeth. In the Tower we have the armour of Robert Dudley, Earl of Leicester, likewise the armour of the Earl of Worcester, both by the same hand. Additional parts to the later suit are in the Royal Collection, Windsor. The armour of Sir Thomas Smyth, completed by nearly identical plates at Windsor, is likewise in the Tower, where are to be found also various separate armaments by the same armourer. Portions of other suits, in many cases identified, are in the collections of England and the continent. It may, however, be safely affirmed that none of the suits by this armourer are in the same excellent state of preservation as the Sackville suit now before us—its gilding and the black pigment with which it is relieved being in pristine condition. Indeed on the recent removal of the plastron or additional tilting breastplate the enrichments were exactly as they left the hand of the armourer.

This, the Sackville suit, came from the Château de Couloumiers in Brie, where it was said to have belonged to Helionorus, eighth Duke of Longueville. It was taken from the château when dismantled during the first French Revolution.

(864)

436 & 437. Pair of Stirrups, shaped to the outline of an arch. From a side view they widen towards the base.

The treads are open, and have two spirally-twisted bars in the centre. Dec. with an etched and gilt design of scrolls on the border, and a spiral riband in the centre panel.

(866 & 867)

438 & 439. Rere braces, composed of three plates from the preceding suit.

(864)

440. Gorget, entirely gilt, the contour of the border followed by a row of brass-headed rivets. Dec. with vertical bands of etching, with two oval panels of Mars and Hercules, trophies of arms and scrolls.

Italian, about 1610.

A gorget of this description and form was not worn with other body armour, but with a quilted or buff coat. This example, from its lightness and richness of colour, suggests a military parade rather than hard fighting. The gorget, a small affair of gilt copper, was worn by officers as an insignia of rank as recently as 1830.

(441)

441. Rapier, russet hilt. The pommel is hollow and formed as four S-shaped scrolls, joined by bars supported on a gadrooned pattern base. The same form is repeated at the ends of the knuckle guard and quillons, and in the centre of the bars. The hilt consists of the knuckle guard, diagonally-curved quillons, and two bars. Dec. with a floral scroll design plaqué with gold. Wire-bound grip. The blade, 43 ins. long, slender, grooved the entire length, and inscribed—

CLEMENTES WIS PERCH.

Italian, about 1570.

(881)

442. Dagger, hilt entirely gilt. Fluted oviform pommel and ends to the quillons, which are of hexagonal section and droop downwards. Fluted oviform knob in the centre of the finger ring, copper wire-bound grip. Dec. : none. The blade, 10½ ins. long, of diamond section : strong ricasso, stamped with an armourer's mark.

German, about 1600.

(831)

443. Rapier, russet hilt. Flattened, cylindrical pommel straight quillons, knuckle bow and three bars, the lower one containing a small shell, wire-bound grip. Dec. with scroll design inlaid in silver. The blade, 30½ ins. long, doubly grooved, inscribed **ANDREA FERARA.**

Italian, about 1610.

(501)

444. Left-hand Dagger. Flat pommel of double pierced fish-tail form, drooping quillons bent slightly forward, of flattened section, and single ring guard, copper wire-bound grip. Dec. with a deeply engraved design of panels of fruit. The blade, 10 ins. long, strongly ridged, grooved, and pierced, ricasso flattened on the one side.

German, about 1620.

(924)

445. Rapier. Hollow oviform pommel, knuckle guard, diagonally - curved quillons, bar and ring guard, and pas d'âne, wire - bound grip. The pommel, end and centre of the knuckle guard, end of the quillons, and centre of the bars chiselled and pierced with shells containing portrait busts, C-shaped scrolls above and below. The blade, 40 ins. long, of flattened hexagonal section, partly grooved and inscribed on either face

PETRVS IN TOLEDO.

German, about 1610.

(518)

446. Left-hand Dagger, russet hilt. Oviform pommel, straight quillons of flattened section, curving slightly towards the ring, which is of flattened section, and widens slightly in the centre. Dec. with incrustations of Roman figures, trophies of arms, etc., in silver on a gilt, granulated ground; leather grip, bound with copper wire. The blade, $9\frac{1}{2}$ ins. long, trebly grooved, engraved with leaf ornaments on the ricasso.

Italian, about 1590.

(828)

447. Rapier, the hilt entirely blued. Globular pommel, knuckle guard, curved quillons, and three bars, the lowest one containing a shell, spirally wire-bound grip. Dec. with spiral arrangements of loops on the pommel, centre of the knuckle guard and bars, and end of the knuckle guard and quillons. The blade, $34\frac{3}{4}$ ins. long, partly hexagonal in section, grooved and inscribed **ME FECIT EN TOLEDO.**

German, about 1625.

(521)

448. Left-hand Dagger, russet hilt. Fluted oviform pommel, drooping quillons, ending in oviform knobs, and single ring guard. Platted wire-bound grip. Dec. with an interlaced design incrustated in silver, the ground-work partly gilt. The blade, $11\frac{1}{4}$ ins. long, strongly ridged, grooved, and pierced, the edge serrated, the teeth pointing upwards, spear-shaped point.

The serrations down the edge of the blade were no doubt intended to counteract the possibility of an adversary "closing," and grasping the blade.

Italian, about 1605.

(920)

449. Rapier, russet hilt. Facetted oviform pommel, knuckle guard, and curved diagonal quillons of flat lozenge section, double rings, the top one passing from the base of the quillon to the left-hand base of the pas d'âne, wire-bound grip. Dec. with scrolls and arabesque in gold and silver azziminia. The blade, 38 ins. long, of flattened diamond section, fluted, and inscribed—

∴ MONTE · EN · TOL · E · D · O. ∴

Italian, the hilt probably Venetian, about 1610. (223)

450. Dagger. Russet hilt, facetted oviform pommel, straight quillons of flattened hexagonal section, widening slightly at the ends, and single ring guard. Dec. with a minute arabesque design, damascened with gold azziminia. Wire-bound grip. The blade, $7\frac{1}{2}$ ins. long, strongly ridged on either face, grooved and pierced.

Probably Venetian, about 1610. (1036)

451. Rapier, russet hilt. Hollow, flattened, cylindrical pommel, knuckle guard, straight quillons, and three bars, wire-bound grip. Dec. with chiselled and pierced lobes in the centre and end of knuckle guard, quillons and bars of similar interlaced open design to the pommel, and incrustated with annular and beaded ornaments in silver. The blade, $42\frac{3}{4}$ ins. long, of flattened hexagonal section, grooved and inscribed

R · B · N · R · B · N · R · B · N

B · N · R · B · N · R · B · N · R

Italian, about 1615. (237)

452. Dagger. Oviform pommel, drooping quillons, of flattened section, widening at the ends, single ring guard. Dec. with small monsters, trophies of arms, and candelabra, inlaid in gold on a groundwork plated with silver and stamped with annular ornaments; fluted silver wire-bound grip. The blade, $7\frac{1}{2}$ ins. long, of flattened diamond section, each face slightly grooved and entirely etched with a flowing scroll pattern; leather-covered scabbard. The chape similarly decorated to the hilt, but introducing the letter S.

Italian, about 1590. (1092)

453. Rapier, russet hilt. Fluted oviform pommel, knuckle guard, and quillon of hexagonal section, swelling slightly at the ends, two bars, wire-bound grip. Dec. with a delicate arabesque design in azziminia. The blade, $42\frac{1}{4}$

ins. long, of flattened diamond section, fluted and inscribed—

R.S.P.B.R.P. B.R. P.B.B.

Italian, about 1610.

(222)

454. Left-hand Dagger, russet hilt. Fluted oviform pommel, drooping quillons, of hexagonal section, and single ring guard. Dec. with small trophies of arms, arabesque scrolls, etc., damascened in gold azziminia. Wire-bound grip. The blade, $14\frac{3}{4}$ ins. long, trebly grooved down either face; the ricasso on the one face slightly flattened.

North Italian, about 1590.

(1089)

455. Rapier. Hollow oviform pommel, knuckle guard, straight quillons and triple bar, the lowest one contains a shell, spiral wire-bound grip. Dec. with chiselled cockle shells in panels, the same ornament is repeated in the middle and centre of the knuckle guard, quillons, pas d'âne, and three bars. The blade, $42\frac{1}{2}$ ins. long, partly hexagonal, grooved, and inscribed—

PEDRO · HERNAN · (DES).

Italian, about 1630.

(276)

456. Left-hand Dagger. Flattened cylindrical pommel, drooping quillons, of flattened oval section, widening at the ends, single ring guard. Dec. with a chiselled design of horsemen in low relief. Wire-bound grip. The blade, $11\frac{1}{4}$ ins. long, with five strong ridges, grooved and pierced; the ricasso flat on the one side.

Italian, about 1600.

(1014)

457. Rapier, blackened hilt. Oviform pommel, knuckle guard, straight quillons and two bars, wire-bound grip. Dec. with alternate bands of dentated chiselled ornaments and spiral scroll incrustated in silver, a like form to the pommel is in the centre and end of the knuckle guard, quillons, and bars. The blade, $40\frac{3}{4}$ ins. long, of flattened hexagonal section, fluted, and inscribed

N · R · S · N · R · S · N · R · S.

Italian, about 1610.

(229)

458. Left-hand Dagger, russet hilt. Oviform pommel, drooping quillons, of flattened section, widening at the ends. The whole decorated with inlaid masks, scrolls, etc., in silver; wire-bound grip. The blade, $11\frac{3}{8}$ ins. long, strongly ridged, grooved and pierced on either side.

Italian, about 1600.

(830)

- 459. Rapier**, russet hilt. Oviform pommel, knuckle guard, straight quillons, swelling at the end, of circular section, and three bars, spirally wire-bound grip. Dec. with a chiselled, interlaced, chequered design enriched with incrustated bead ornaments in silver. The blade, 41 ins. long, flat diamond section.

Italian, about 1620.

(235)

- 460. Left-hand Dagger.** Russet hilt, globular pommel, straight quillons of flattened section widening at the ends, single ring guard; wire-bound grip decorated with incrustations of cherubs' heads, scrolls, and leafwork in silver. The blade, $10\frac{1}{4}$ ins. long, strongly ridged, grooved, and pierced, the ricasso plain on the one face. The scabbard of wood covered with green velvet, russet, and silver mounts.

Italian, about 1600.

(1295 & 1296)

- 461. Rapier.** Russet hilt; fluted oviform pommel; knuckle guard; and straight quillons of hexagonal section, swelling to knobs at the ends; three bars. Dec. with flat incrustated panels, masks, and scrolls in silver. Iron wire-bound grip, spirally bound with silver wire. The blade, $40\frac{1}{4}$ ins. long, of flattened diamond-shaped section.

Italian, about 1600.

(889)

- 462. Circular Shield (Rondache).** Convex centre, flattened border, the edge turned over to a semi-circular section; a row of rivets follow its contour and secure the lining. Dec. with five bands radiating from the centre and round the border, etched and gilt with an interlaced design of strapwork, and panels of figures emblematical of Justice, Fortitude, Prudence, Peace, and War, (represented by Judith with the head of Holofernes) etc. The five triangular panels between the bands are filled with trophies of various arms. $19\frac{3}{4}$ ins. diameter.

Italian, about 1580.

(143)

- 463. Open Helmet (Morion)**, entirely forged from one piece. The skull has a roped comb $4\frac{1}{2}$ ins. high; the brim strongly curved, and sloping, and the border turned under to a roped design. The whole surface of the skull is deeply etched in radiating bands, with trophies of arms and plain borders, parcel gilt. On either side of the comb a circular panel of a Roman warrior. Round the base of the skull is a row of brass rosette-headed rivets for the attachment of the lining. Brass shield-shaped plume holder.

Italian, about 1600.

(366)

- 464. Circular Shield** (Rondache), coming to a short pyramidal spike in the centre. Roped border. Dec. with radiating bands and border of trophies of arms and classical figures, deeply etched, and with traces of gilding; in the eight plain panels are suspended ornaments of terminal figures. In the interior are the remains of the crimson morocco leather lining. 22½ ins. diameter.

Italian, about 1590.

(458)

- 465. Circular Shield** (Rondache), of convex form with roped border studded with brass-headed rivets. Dec. with embossing etc. In the centre circular panel is a mounted knight holding a shield from which issues the central spike plated with copper gilt. Around the centre panel is a band of strapwork with trophies of arms, etc., this band is further enriched by six oval appliqué plaques of copper gilt, embossed and chased with allegorical subjects and portrait busts, 22 ins. diameter. The interior retains the leather lining, quilted to a scale design.

Probably German, about 1590.

(286)

- 466. Cantle Plate of a Saddle**, of russet iron. Dec. with three oval panels of strapwork, embossed and chased with figures of Fortune, Europa and the Bull, and Neptune in a car drawn by dolphins; terminal winged figures on the groundwork. The whole work is enriched with gold plating and azziminia damascening.

Italian (Milanese), about 1570.

(388)

- 467. Embossed and Chased Lion's Mask.** A wreath of laurel in relief passes across the forehead.

Italian, about 1650.

This may have formed part of the vizor of a helmet, but unfortunately it has been cut away at the sides. It would be impossible to determine its original shape.

(419)

- 468. Open Helmet** (Cabasset Morion). The skull piece pear-shaped and finishing at the apex in a small stem. The brim curved, slopes downwards, and is finished by a roping. The surface dec. with etched panels of Roman warriors, trophies of arms, and knotted ornaments, partly gilt. Round the base of the skull is a series of rivets and brass-headed rosettes for the attachment of the lining strap.

Italian, about 1600.

(854)

- 469. Cantle and Burr Plates of a Saddle.** The Cantle is composed of three plates of russet iron with roped

borders, decorated in three groups with equestrian encounters between a classic and oriental race before the walls of a city. The city is seen in the middle distance. The whole work is executed in repoussé and chiselling, the bordering and details of the composition being worked in gold and silver azziminia. The Burr, which is of one plate, is somewhat different in technique and design, having three oval panels with views of a city in flat damascening; the borders are of strapwork, between which are amorini, festoons of drapery, and laurel branches.

Italian (Milanese), about 1580.

The cantle and burr do not belong to the same saddle. They are now mounted on a modern wood framework covered with brown velvet.

(934)

470. Open Helmet (Cabasset Morion). The companion to No. 480.

(418)

471. Open Helmet (Morion). The skull piece has a roped comb $3\frac{1}{4}$ ins. high. The brim strongly curved, slopes, and is finished in a roping. Around the base of the skull are a row of brass-headed rivets for securing the lining strap. The whole surface is dec. with a deeply etched design of two oval panels, containing classical subjects on a groundwork of strap-work, amorini, and trophies of arms; the groundwork granulated and gilt.

Italian (Milanese), about 1580.

(978)

472. Backplate of the proceeding suit No. 473.

(266)

473. Portions of Suit of Half Armour, with slightly roped border. The whole surface is decorated with an embossed strap-work design enclosing panels with emblematical figures of Fortitude, Justice, Fame, War, Peace, etc.; round the borders are elaborate trophies, masks, etc.

Italian workmanship, about 1570, probably the work of LUCIO PICININO.

Consisting of—

Gorget.

Breastplate of peascod form with laminated gussets.

Tace of one plate.

Tassets or Tuilles of one plate.

Left Shoulder Piece (Pauldrón).

Left Arm Guards (Rere and Vam Brace).

Left Coude.

Left Fingered Gauntlet.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. I., Plate xxxii.

Mr. Skelton describes the portions of the half suit as having belonged to an officer of the guard of Cosimo de' Medici, Grand Duke of Tuscany, "the tone of colour being a light black." He was writing in 1830. Evidently eighty years of cleaning have brought it to its now unpleasant leaden colour.

The present surface of this demi-suit is that of brightened steel. It is the result of over cleaning, and more than probable fire, where the original russet surface and gold damascening must have perished, as in the richly embossed demi-suit that was sold in the Spitzer collection (No. 21 in the sale catalogue of 1895). The present surface now on that half-suit is much the same as this example.

The Spitzer half-suit was formerly in the Wallace Collection, but in the great fire at the Pantechnicon in 1874, this and many other precious possessions of Sir Richard Wallace were damaged almost beyond recognition. The half-suit suffered to such an extent, the fire having burnt out the magnificent gold and silver damascening, that it was sold at the salvage sale for about £100, Sir Richard valuing the same half suit before the fire at £12,000. It was purchased by a well-known armour dealer, who after spending much care and time and not a little money on it, sold it to the late Mr. Spitzer. It realised in the Spitzer sale in 1895 £1880. It is now in the Metropolitan Museum, New York.

The half-suit No. 483 in the same case is almost identical in design and decoration with this, and is probably by the same hand, though that now retains its browning and gold and silver damascening. The suit of armour said to have belonged to Philip III. in the Madrid Armoury, (No. B 4. in the catalogue of 1898), must be from the same atelier, that of Lucio Ficcinino; also a breastplate which was in the Bernal Collection, No. 2420 in the catalogue of 1855, and later Londesborough Collection, No. 304 in the sale catalogue of 1888.

(266, 269, and 271)

474. Open Helmet (Casque), with triple comb, russeted and embossed, and on the raised parts retaining traces of gilding. The holder and support for the plume remain. The combs are decorated with scrolls; on either side is the Florentine fleur-de-lys *florencee*, and in front a mask. Several casques of this same design exist in the Royal Armouries at Turin and Capo di Monte. This one is

connected and probably rightly, with the body-guard of Cosimo de Medici, Duke of Florence (A.D. 1537-1574).

Italian, about 1560.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. I., Plate xxxii., Fig. 1.

(251)

- 475. Cantle Plate of a Saddle.** The edges were originally turned over to a right-angle, as in **Nos. 479** and **489**, but in this example have now been hammered flat. Dec. with coarse embossing of classical figures, scrolls, etc. The surface is now bright.

Probably German work, about 1590.

(384)

- 476. Hafted Weapon** (Spontoon or small partisan), the blade with strong ridge partly russeted, and embossed with a circular bombé panel. Dec. with trophies of arms, scrolls, and medallions, inlaid in silver, faceted haft socket, with traces of gilding. Fluted haft.

Italian, about 1620.

(422)

- 477. Hafted Weapon** (Processional Partisan), with broad tapering blade, projections below pierced with designs and following the outline of two crowned dolphins and eagle heads. The haft socket is fluted with a square-shaped knob above, having the peculiarity of inlays of four engraved mother-o'-pearl plaques. Dec. with chiselling, rough engraving, and gilding, with the figure of Atlas, scrolls, etc.; short lugs at the base of the haft socket.

French, about 1630.

(95)

- 478. Boar Spear.** Slightly moulded at the haft socket. Dec.: etching on a black ground, with the crowned letter H and the number 3. (Henry 3 of France.)

French, about 1580.

(25)

- 479. War Saddle,** covered with green velvet, round the border of which is an appliqué design in yellow velvet, bordered with gold thread. The cantle of the saddle of three plates is of russet iron. Dec. with deeply etched interlaced strapwork and trophies of arms, the design containing three oval panels, damascened, and plaqué, with views of a town in gold and silver. The strapwork is bordered in silver. The details of the arms, etc. are heightened with gold and silver damascening; roped borders. The same

ornaments are repeated on the burr plates of the saddle which is composed of two parts.

North Italian, about 1560.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court.

(912)

480. Open Helmet (Cabasset Morion). The skull has a small stem at the apex, sloping curved brim; round the base of the skull is a row of brass-headed rosette rivets, and a brass shield-shaped plume holder at the back. Dec. with four vertical bands of oval panels of warriors, and interlaced strapwork, etched and gilt. The ground, work covered with figures and trophies of arms; parce-gilt.

North Italian, about 1590.

See **No. 470.**

(417)

481. Open Helmet (Morion). The skull piece made in two halves joined down the comb, which is $4\frac{1}{2}$ ins. high and roped at the edge. The brim strongly curved and sloping, the border of which is turned under to a hollow roping. Round the base of the skull is a row of brass-headed rivets for the attachment of the lining strap. Brass plume holder at the back. The whole surface is deeply etched and partly gilt to an interlaced strapwork design forming shaped panels on either side of the skull containing the figure of the flying horse, Pegasus, classical busts, and figures of Fame; the groundwork is covered with conventional palm-leaf ornaments. The strapwork russetted to a deep purple brown surface.

Italian, about 1590.

(689)

482. Backplate of proceeding suit **No. 483.**

(1164)

483. Half Suit of Armour. Known as that of ALFONSO II., DUKE OF FERRARA.

Italian workmanship, about 1570, probably the work of LUCIO PICININO.

Consisting of—

Breastplate of peascod form; roped laminated gussets.

Backplate.

Gorget, of five plates.

Tace, of one plate, which could be removed from the breastplate by a turning pin and rivet.

Tassets, of one plate.

Shoulder Plates (Pauldrons), of seven plates.

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes).

The whole surface of this magnificent half-suit is russetted and decorated in the following manner: ON THE BREASTPLATE are six sunken lateral radiating panels, the groundwork of which is covered with a true arabesque design, executed in a gold and silver azziminia damascening. Across the hollowed surface, at intervals, are embossed festoons, swags of fruit and flowers, and, alternating with these, masks with cornucopiæ on either side. In the middle raised band, of the five that separate the sunken panels, the ornamentation culminates in the extreme centre in an arched canopy, supported by two satyrs, back to back, the arch of the canopy resting on the heads of caryatid figures, and containing in the niche a full-faced figure, $3\frac{3}{4}$ ins. high, representing Mars, in classical armour, holding a hafted weapon in his left hand, his right resting on his hip, a bow and quiver of arrows at his feet. The details of the armour damascened in gold and silver, and the background to the figure plated with matted gold. On the top of the arch are seated two naked figures of captives bound back to back, and on them rests a strapwork cartouche containing the head of Medusa. On either side of this mask are seated partially draped female figures, emblematic of Fame and Victory. At the narrow base of this central band is an oblong panel, bordered by strapwork, framing the figure of Charity. On the four remaining bands are the emblematic figures of the Theological and Cardinal Virtues introduced in like strapwork borders, and between these panels are introduced crouching figures of satyrs. The whole of the groundwork of the strap bordering to the raised vertical bands is enriched with the most ornate gold azziminia damascening, on which, at intervals, are placed small rosette incrustations of silver.

The same theme of ornament is carried out on the BACKPLATE except as regards the figures in the niches and panels. The centre niche contains the figure of Hercules strangling the Nemean lion, and in lieu of the Medusa mask above, is introduced that of a grotesque satyr. In the other panels are the figure of Mercury, and those of

Music, Science, Architecture, Learning, Painting, and Dancing.

The decoration of the GORGET is similar to the breast and back plate, as also that on the TACES and TASSETS.

On the top of each PAULDRON is a large grotesque mask executed in embossed work, also a smaller mask and festoon of drapery on the wide plate covering the shoulder blade and gussets of the breastplate, otherwise the ground decoration is similar to that already described.

The RERE and VAM BRACES differ in no way from the rest of the suit. The part of the coudes covering the humerus is embossed to a mask form, and that protecting the inner bend of the arms contains a heart-shaped panel, on which is a seated figure in armour.

The entire design of this demi-suit is worked out by embossing from the back to surfaces of different levels, chased, and as already stated, enriched with fine gold and silver azziminia damascening, plating, and overlaying. The work, though of the second half of the 16th century, is broad in execution, and good in general design, but what it may be justly praised for is the fine and even quality of the damascening, which remains to-day in a very perfect state of preservation.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. I., Plate xxxiii.

Sir Samuel adds this following note to his description of this suit :—" This is, without doubt, one of the most splendid suits in Europe, if, indeed, it be not entitled to pre-eminence. It belonged to the renowned Alfonso II., Duke of Ferrara, Modena, Reggio and Chiartres, Prince of Carpi, Count of Rovigo, Lord of Commachio, Garfagnana, etc., the Patron of Literature and the Arts, and whom the pen of Tasso immortalized in the dedication to him of the *Gerusalemme Liberata*. He was born on the 19th of January, 1533, succeeded to the dukedom in 1558, died 27th of October 1597."

(1164)

484. Fear-shaped Open Helmet (Morion), of russet steel, strongly curved sloping brim, terminating in a roping. Around the base of the skull piece is a row of brass-headed rivets for the attachment of the lining strap; scaled ear pieces of three plates, attached. The subject, embossed on the skull-piece, is the conversion of the Emperor Constantine, who is seen lying, fallen from his horse. On the

right-hand side of the composition, soldiers, both foot and mounted, are in attendance ; a view of a city in the distance ; in the sky appears the figure of the Almighty ; gadrooned ornament on the brim. The whole work is executed in various heights of embossing, and is enriched with gold and silver damascening and plating.

Italian, about 1570.

(1163)

485. Steel Plaque, from the cantle of a saddle. Dec. with scale pattern borders, and embossed and chased with seated male and female figures, upholding in their hands two monsters which are suspended from a pillaster between the two figures ; trophies of arms and drapery on the background.

Italian, about 1570.

The present surface on this plaque is of a dark russet colour owing to the rust oxidation, but in the depths of the embossing can still be seen remains of the gold and silver overlaying and damascening.

(370)

486. Boar Spear, with strong ridged leaf-shaped blade, and upward projections at either side, pierced with geometrical apertures, octagonal haft socket, with straps of 10 ins. length down the haft. Dec. with an etched floral scroll and date 1575.

German, dated 1575.

(61)

487. Processional Partisan of the Guard of Louis XIV. of France. The blade is of the usual partisan type, but finely pierced and chiselled with a centre column, at the base of which stands the figure of Hercules, the lion's skin thrown over the left arm, and holding in his right hand the club. At the base of the pedestal are two seated figures of captives ; at the top of column is the fleur-de-lys ; and suspended in the centre is a circular medallion containing the laureated head of Apollo, encircled with the motto adopted by the king in 1666—

NEC PLURIBUS IMPAR.

The medallion is supported on either side by flying Cupids, sounding trumpets. The whole of the groundwork is formed of radiating trophies of arms, laurel branches, etc. Many of the flat surfaces are plated with gold damascening. Facetted haft socket, with a circular hole, in which formerly was the lug or short diagonal bar met with in partisans of this type. The decorations are probably from a design by LE PAULTRE.

French, about 1680.

JEAN LE PAULTRE was born in 1618, made a member of the Paris Academy in 1677. About the year 1680 he painted a portrait of Louis XIV. in Roman attire, at which time he may have executed the design for the King's processional halberds. Le Paultre died in Paris in 1682.

From the collection of Sir Samuel Rush Meyrick, F.S.A., and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate lxxxiv.

(931)

488. Partisan of the Guard of the Duke of Parma.

Russet head, leaf-shaped blade, fluted haft socket, from which spring two narrow curved blades, serrated on the inner side. Dec. with coat of arms, plated in gold with the quarterings of Farnese and Parma.

Italian, about 1590.

Formerly in the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate lxxviii.

(9)

489. The Cantle and Burr Plates of a Saddle.

The cantle is composed of three russet iron plates, the edge turned inwards to a semicircular section. The whole surface is dec. with repoussé ornaments in low relief, the main theme of the design being the allegorical figures of Fame, Flora, and Pomona in oval panels. These are bordered with fine strapwork, trophies of arms and fruit. The whole is enriched with scrolls and details in gold damascening. The decoration of the burr plate is treated in like manner; the oval panel contains the subject of Brennius and Camillus. The plates are mounted on a velvet-covered saddle of modern construction.

Probably French, about 1570.

(909)

490 & 514. Pair of Shoulder Plates (Pauldrons), of eight plates, the borders slightly roped. Dec. with bordering and vertical bands etched and gilt, with oval panels of allegorical figures, strapwork, etc., studded with brass-headed rivets.

Italian, about 1600.

From the collection of M: Joyeau.

From the collection of the Count de Nieuwerkerke.

(846 & 847)

491. Open Helmet (Casque). The skull piece partakes somewhat of the morion form with high corded comb forged from one piece. The brim is moulded in the style of the

classic helmet, and is without ear pieces; roped edging-Dec. with slightly sunk radiating bands etched with trophies of arms, gilt. On the comb is a panel with Leda and the Swan, and a nymph and satyr on a like ground of trophies of arms. Round the base of the skull is a row of copper gilt rosettes, in the centre of each of which were formerly set coloured stones, but none of which now remain.

Venetian, about 1580.

The rosette-headed rivets with the claw setting in the centre for a jewel or coloured stone, are seldom met with in armour of as late a date as that of the present example, though there is in the Burgess bequest at the British Museum the lower part of a splinted breastplate, etched and gilt and containing rivets exactly similar to those in this helmet, but in that example many of the jewels remain; they are however only coloured glass. That real jewels were used to embellish the armour and arms of earlier date is clearly shown by looking at many monumental effigies in our cathedrals and churches notably that of Sir Hugh Calverly in Bunbury Church, Cheshire, whose helmet or bascinet is almost hidden by the band or orle of rich goldsmith's work. There are also many chronicles that bear witness to what an extent the helmets of the nobles were enriched. Froissart tell us that the bascinet of the King of Castille in 1385 "avoit un cercle d'or ouvragé sus de pierres précieuses" "qui bien valoient vingt mille francs." Etienne de la Fontaine, silversmith to the King of France in 1352, also describes at some length a bascinet that he enriched with gold, enamel, and precious stones. Coming nearer home, the ruby that is set in the coronation crown in the Regalia at the Tower, is traditionally said to have been worn by Edward the Black Prince in his bascinet at the battle of Cressy.

(561)

492. Backplate of the proceeding suit **No. 493.** (1183)

493. Half Suit of Armour, with slightly roped edges. The whole surface etched, and gilt, with vertical bands containing oval panels of classical figures, trophies of arms, and an interlaced knotted design.

North Italian, about 1590.

Consisting of—

Closed Helmet. The skull piece with roped comb; the chin piece opens down the side; deep vizor reinforcing the front part of the skull, pierced with two oblong apertures forming the ocularia; the bevor has a trap-door opening. The lower edge of the helmet is hollowed to a roping fitting the top plate of the gorget.

Gorget, of three plates.

Breastplate, of slight peascod form, roped gussets, and turnover; a heavy folding lance rest on the right-hand side.

Backplate.

Tace, of one plate.

Tassets, of three plates. Rounded at the third plate, and strongly flanged on the inner side.

Shoulder Plates (Pauldrons), of seven plates.

Arm Pieces (Rere and Vam Braces).

Elbow Pieces (Coudes).

There is indication that this half-suit was intended to be worn as a tilting harness, though in form there is next to nothing to distinguish it from the half-suits of the end of the 16th and early part of the 17th centuries. The screw holes in the centre of the bevor and breastplate for the attachment of the extra tilting pieces, the strong lance rest, and the deep flange on the inner side of the tassets are met with only on armour for the tilt yard.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, illustrated in *Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. I., Plate xxxi.

(1183)

494. Rapier. Flat spherical pommel. The knuckle guard, straight quillons and cup guard are of one piece. The cup takes the form of two large shells connected at the sides together by six bars. The shells are dec. with a chiselled and pierced design of formal flowers, buds, and exotic birds, and introducing the crowned two-headed eagle. Wire-bound grip. The blade, 44 ins. long, ridged and doubly grooved the whole length; pierced on the ricasso.

Spanish, about 1650.

(1170)

495. Left Hand Dagger. Flattened spirally-fluted pommel, straight spirally-fluted quillons ending in knobs, and triangular knuckle guard with strong recurved edge to catch the point of the adversary's rapier, wire-bound grip. Dec. with a chiselled and pierced design of grotesque figures and scrolls. The blade, 17 ins. long, partly back edged. Diamond section at the point, thickening to 1½ ins. wide at the hilt, with two circular apertures forming sword breakers.

Italian, about 1650.

(550)

496. Rapier. Oviform pommel; knuckle guard and straight quillon spirally twisted and beaded; cup guard. Dec. with chiselled oval panels, in low relief, of classical combats, equestrian figures, and parties hawking in the

costume of *circa* 1680. The panels are bordered with laurel bands, and roses of Tudor design between which are groups of fruit. Wire-bound grip. The blade, $42\frac{1}{4}$ ins long, stiff and triangular in section.

Italian, about 1680.

(1166)

497. Left Hand Dagger. Flattened spherical pommel, spirally fluted; straight quillons, spirally twisted, ending in flattened knobs. In one with this is the triangular knuckle guard, finishing in a roped edging. The hilt entirely decorated with delicate piercing of conventional budding acanthus scrolls; the grip similarly decorated, as also the inner plate to the knuckle guard. The blade, $15\frac{3}{4}$ ins. long, partly back-edged, grooved, and pierced, the point coming to a flattened diamond section. The ricasso is $1\frac{1}{8}$ ins. wide, with serrated edge, and two circular holes forming sword breakers.

Italian (Neapolitan), about 1650.

(1264)

498. Rapier. Flattened spirally fluted spherical pommel knuckle guard, and straight quillons, terminating in rosette ends, wire-bound grip, cup guard, with strongly flanged edge. Dec. with a pierced and chiselled flowering scroll design introducing birds etc., similar ornamentation on the inner plaque. The blade, $38\frac{3}{4}$ ins. long, of diamond section, widening to a flattened point (known in France as "*lame à spatule*," and in Italy as "*foglio di olivo*"); the widened point was for delivering the "*stramazzone*" or slashing cut across the face. It is etched in two oval medallions, with the inscription—

CLEMENS · WIRSBERG
ME FECIT SOLINGE(N)

Scrolls above and below with the motto—

FIDE SED CVI VIDE, SOLI DEO GLORIA.,
PRO PATRIA ET GLORIA. (*sic.*)

Italian, about 1650.

(344)

499. Left Hand Dagger. Oviform pommel, straight spirally-fluted quillons, terminating in flattened rosette knobs. The knuckle guard is of trefoil shape, and of one piece with the quillons. Dec with chiselling and piercing of exotic birds, spiral budding scrolls, etc. Wire-bound grip. The blade, $13\frac{1}{4}$ ins. long, of diamond-shaped section, grooved ricasso, plain on the one side.

Italian, probably Neapolitan, about 1650.

(1016)

- 500. Rapier.** Small flattened spherical pommel, hollow grip, spirally-fluted knuckle guards and straight quillons, ending in flattened knobs. Cup guard with strongly-flanged edge and inner shell or "*guardapolvere*." The whole hilt is decorated with circular panels, chiselled and pierced with budding and flowing scrolls, etc. The blade, $43\frac{3}{4}$ ins. long narrow, and of diamond-shaped section, deeply grooved and inscribed—

IHN · SOLINGEN.

Italian, about 1650.

(1140)

- 501. Left Hand Dagger.** Flattened spherical pommel, chased in low relief with horsemen; straight quillons, ending in spiral fluting and flattened knobs. In one with this is the knuckle guard, which is circular and convex. Dec. with a circular panel in the centre, chiselled with two equestrian figures combating. Around this is a border of pierced formal flowers, and outside this again are two separate bars. Wire-bound grip. The blade, 17 ins. long, back-edged, of flattened diamond-shaped section at the hilt. The ricasso widens to $1\frac{1}{2}$ ins. broad, the edge dentated.

Probably Spanish, about 1645.

(1263)

- 502. Rapier.** Hollow spherical pommel, knuckle guard; straight quillons, ending in globular knobs, cup guard. Dec.: with fine intricate piercing and engravings of terminal figures, scrolls, etc., strawberry leaf etching. Wire-bound grip, with narrow iron bars running down. The blade, 37 ins. long, back edged near the hilt, etched with a long oval panel of a naval engagement, scrolls, and birds.

Italian, about 1680.

(900)

- 503. Rapier.** Hollow, flattened pear-shaped pommel, spirally twisted knuckle guard and straight quillons, ending in flattened knobs. Flattened cup guard, with strongly flanged edge, inner circular plaque. The whole of the hilt is sharply chiselled and pierced in a design of exotic birds, flowering scrolls, etc. The blade, $40\frac{1}{2}$ ins. long, of flattened hexagonal section, grooved, and inscribed—

PEDRO TORO TOLEDO.

Spanish, about 1650.

PEDRO DEL TORO OF TOLEDO was a well known Spanish maker of the 17th century, but the absence of the DEL in this instance makes it doubtful whether this is not a contemporary imitation produced in Italy.

(884)

504. Left Hand Dagger. Depressed globular pommel, straight spirally fluted quillons, ending in flat rosettes, and triangular knuckle guard, the edge flanged over to catch the point of the adversary's weapon. Copper wire-bound grip. Dec. chiselled and pierced flowering scrolls. The blade of flattened diamond section $10\frac{3}{4}$ ins. from the point, blunt edged for $6\frac{3}{4}$ ins., and widening $1\frac{3}{4}$ ins. to the ricasso. Etched with foliage and the inscription—

DIDACVS AGVENCA (*sic*) FACIEBAT
HOMNI AVINCID AMOR.

Italian, about 1650.

(490)

505. Rapier. Depressed oviform pommel, spirally-fluted knuckle guard and straight quillons, deep cup guard. Dec. with a pierced and chiselled design of flowing scrolls with birds, etc.; on either side is a shield of arms; at the base of the cup is engraved a conventional rose. Wire-bound grip. The blade, $37\frac{1}{2}$ ins. long, of flattened hexagonal section, grooved, and inlaid with the running wolf mark in brass.

Portuguese, about 1645.

(890)

506. Left-hand Dagger. *En suite* with the rapier **No. 505** just described. Spherical pommel, straight, spirally-fluted quillons, and circular bombé knuckle guard, wire-bound grip. Dec. with a pierced and chiselled design of a shield of arms, scrolls, and birds. The blade, $19\frac{1}{4}$ ins. long, partly back-edged, the point of flattened diamond section, ricasso with the initials A. M.

Portuguese, about 1645.

(405)

507. Rapier. Depressed globular pommel, spirally-fluted straight quillons, with open work ends, cup guard, the edge of which is turned outwards to a semi-circular section. The inside as well as the outside of the cup is finely pierced and chiselled with spiral scrolls, etc. It has the inner shell composed of five circular plaques, placed one on the other. Wire-bound grip. The blade, 42 ins. long, of flattened diamond section.

Spanish, about 1650.

(906)

508. Left Hand Dagger. Flattened spherical pommel, straight spirally fluted quillons, with seal ends, and triangular knuckle guard, the edges flanged or turned outwards to receive the point of the adversary's rapier; wire-bound grip. The whole surface dec. with chiselled and pierced work of flowing scrolls, birds, etc. The blade,

15½ ins. long, partly back edged and serrated, with strong ricasso, pierced with two semicircular sword breakers.

Italian (probably Neapolitan), about 1650. (346)

509. Rapier. Flattened globular pommel. Knuckle bar and straight quillons of oval section; iron grip. Cup guard with strongly flanged border; pierced inner shell. The whole decorated with masks, pierced and chased; interlaced formal scrolls and flowers. The blade, 34 ins. long, of slender hexagonal section, grooved and inscribed—

PEDRO DEL MONTE IN TOLEDO.

This rapier is in the Italian or Spanish fashion of about 1650; but there is every reason to believe it is a modern fabrication, though the cup, etc. are not castings, as in the hilt of the proceeding dagger No. 510.

(1047)

510. Left Hand Dagger. Hollow flattened spherical pommel, straight quillons ending in flattened knobs, and triangular knuckle guard with strong recurved edge, to catch the point of the adversary's rapier; the grip of pierced steel. Dec. entirely with a chiselled and pierced interlaced design. Pierced inner shell. The blade, 18 ins. long, partly back edged, of diamond section at the point, thickening to 1½ ins. wide at the hilt, with two circular apertures to act as sword breakers.

The guard and quillons of this dagger are castings of comparatively recent date but in the Brescian manner of about 1660.

(534)

511. Rapier. Spherical pommel; straight quillons, ending in small unicorns. Knuckle guard and cup guard. The cup is dec. by embossing and chiselling, with four panels containing trophies of arms and Roman figures. Wire-bound grip. The blade, 39½ ins. long, of flattened diamond-shaped section.

Italian, about 1640.

(902)

512. Left Hand Dagger. Flattened spherical spirally fluted pommel, straight fluted quillons ending in floral knobs, and triangular knuckle guard with strong flange at the borders, fluted wire-bound grip. Dec. with a bold chiselled and pierced design of Amorini supporting a basket, scrolls, and bird. The blade, 15½ ins. long, of oblong section, widens to 3½ ins. at the hilt, and is pierced with three circular holes forming sword breakers; the right edge serrated. It is boldly chiselled in low relief with the crowned two-headed eagle.

Italian (Neapolitan), about 1660.

(348)

- 513. Rapier.** Hollow flattened pommel, spirally-fluted knuckle guard, and straight quillons, terminating in flattened knobs. Large cup guard, the edge deeply flanged. Hollow steel grip. The cup, pommel, and grip dec. with a pierced and chiselled design of interlaced budding foliage, snakes, dolphins, and exotic birds. It has the pierced inner shell. The blade, $41\frac{1}{2}$ ins. long, of flattened hexagonal section, grooved and inscribed—

NE · NE · NE.

Italian (Neapolitan), about 1650. (896)

- 514.** See **No. 490.** (847)

- 515. Circular Shield (Rondache).** Of convex form, with a centre spike, springing from double acanthus leaves. Roped border, the contour of which is followed by a row of brass-headed rivets. Dec. with a deeply etched design of quatrefoil panels illustrating the Labours of Hercules, and filling in of strapwork and scrolls. A band of hunting subjects round the border. 23 ins. diameter. It retains the original lining.

Flemish or German, about 1620.

The etching on this shield is somewhat unusual in character, being coarse in technique, but drawn with great spirit and character. The centre panels, especially in the groups of figures, suggest they may have been copied from the cartoons of some Italian artist of the middle of the 16th century, whilst the strapwork borders and frieze of hunting subject, are distinctly Flemish in taste and date from the early part of the 17th century.

(549)

- 516. Open Helmet (Morion),** of russet steel. The skull piece has a roped comb, $4\frac{1}{4}$ ins. high; the brim is strongly curved, slopes, and ends in a roping. Round the base of the skull is a row of brass-headed rivets for the attachment of the lining strap. The surface is decorated with four oval panels, engraved with landscapes and buildings; gilt and damascened with gold azziminia. These panels are bordered by bands of arabesque foliage in gold and silver; the remaining part of the surface has been cleaned; egg and tongue ornament on the brim. At the back is an escutcheon-shaped plume holder.

Italian (Venetian), about 1580. (976)

- 517. Circular Shield (Rondache),** with roped border, studded with a row of brass-headed rivets. It is convex towards the centre and is furnished with a spirally fluted spike. Dec. with eight bands radiating from the centre, boldly etched with musical and military trophies.

Between these bands are three chevrons, and narrow bands of scrolls running parallel with the border. 22 ins. diameter.

North Italian, about 1580. (242)

518. Circular Shield (Rondache), with flat border and roped edge convex centre, armed with an hexagonal spike. Dec. with a border and five radiating bands, etched and gilt with figures and strapwork, between the bands are oval cartouche with figures emblematical of Justice, Prudence, and Fame. 22½ ins. in diameter.

Italian, about 1580.

This shield if not actually belonging to the suit No. 521, is in exact accordance with its decoration.

(239)

519. Cattle Plate of a Saddle, composed of two plaques of russet iron. Dec. with an embossed and chased subject—the Conversion of the Emperor Constantine; enriched with gold and silver azziminia damascening.

Italian, about 1570–80. (387)

520. Closed Helmet. The skull piece is of graceful keel form. The comb finishes at the top in a dentated roping. The chin piece opens down the side. The face guard is formed of a hinged pointed umbril, to which is rivetted a bevor of three wide bars. Three gorget plates, the lower one finished in dentated roping. The contour of the border is followed by a row of brass-headed rivets for the attachment of the lining. Decorated with bands and bordering slightly sunken, with lateral bars etched with conventional foliage partly gilt.

Made by Wolf of Landshut, about 1550.

Much of the harness to which this helmet belongs is in the Royal Armoury, Madrid. It was made for Philip II.

(690)

521. Suit of Tilting Armour, used for the free course. Dec. with vertical bands of interlaced strapwork, classical figures, trophies, etc., etched and gilt, the strap design heightened with a black pigment, studded with brass-headed rivets.

Italian, about 1580.

Consisting of—

Closed Helmet. The skull with low roped comb, the chin piece opening down the sides, three gorget plates, the vizor full and strong. Pierced with two slits for the ocularia. The bevor pierced with thirteen oblong slits for breathing purposes.

Breastplate of peascod form, having a light detached gusset. On the right-hand side is a flanged projection, which has now been hammered flat, a small folding lance rest is on the right side.

Tace of one plate.

Gorget. This does not belong to the suit, but has been adapted. It is Milanese, and of rather later date than the suit.

Tassets of five plates.

Backplate.

Shoulder Plates (Espalier Pauldrons) of seven plates.

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes).

Fingered Gauntlets, the inside of the cuff is shaped to fit over the inside plate of the vam plates.

Thigh Plates (Cuisses) of three plates.

Knee Plates (Genouillères) with small heart-shaped plates protecting the inside bend of the knee.

Greaves (Jambs).

Round-toed Boots (Sollerets).

The extra tilting pieces to this suit are—

Manteau d'Armes, to protect the left side of the breastplate and top of the left espalier.

Small Extra Plate to fasten on this and the left-hand side of the breastplate.

Reinforcing Plate to fasten to the right espalier. These extra pieces are attached by large screws with fluted conical heads.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

The Free Course or "*Freiturnier*" was run in the open list, and in this respect resembled the old German "*Stechen*," although in the new form it does not appear until the second half of the 16th century.

(474 & 841)

522. Closed Helmet. The skull piece has a high corded comb forged in two halves. The chin piece opens down the side. The vizor and bevor in one, wide ocularium, with corded projection, fluted salient sides below with circular holes for ventilation. Double gorget plates. Dec. with an etched and gilt diaper ornament, and classical figures on vizor above the ocularium.

French, about 1625.

(510)

CASE X.

- 523. Belt of Leather**, covered with black velvet and mounted with buckle and suspension loop of copper gilt. Dec. in low relief with strapwork panels of figures, birds, etc. The whole strap is studded with star-shaped appliqué bosses.

German (Augsburg), about 1640.

From the collection of M. Baur.

From the collection of the Count de Nieuwerkerke.

(1254)

- 524. Plaque** in blackened iron from the top of a bullet pouch. It is decorated with an embossed and chased figure of Francis I. in a slashed costume, bearing a sceptre in the right hand; a strapwork canopy above, a spring hook fastening below.

French work, about 1550.

(1325)

- 525. Mail Lining to a Left-handed Duelling Gauntlet**, of closely rivetted links. It was for the inside of a leather "guanti-di-presa." These gauntlets used in the late 16th and early 17th century were worn on the left hand, and were so constructed to enable the wearer to seize the blade of the adversary's sword or rapier without fear of hurt or wound.

Probably Italian, 17th century.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

(144)

- 526. Sword.** The hilt entirely gilt, hollow gadrooned pommel of inverted pear form, knuckle guard of oblong section, diagonally-curved quillons, widening to riband ends, single bar, and *pas d'âne*, from the left-hand side of which is an upturned counter guard. The centre of the bar and quillons each widen, and have chiselled in relief trophies of Roman arms in oblong hexagonal panels. The remainder of the hilt is deeply engraved and overlaid with gold, in a design of festoons of drapery, masks, etc.; copper wire-bound grip. The blade, 36 ins. long, of flattened diamond-shaped section.

English, about 1610.

(157)

- 527. Sword.** Russet hilt, large fig-shaped pommel, knuckle guard of flattened oval section, curved quillons, single

bar and *pas d'âne*, from the base of which on the left-hand side issues a counter guard curving upwards. In the centre of the knuckle guard and bar and at the ends of the quillons and *pas d'âne* are flat oval discs, each decorated with incrustations of cherubs' heads, festoons of drapery, etc., in silver. The remaining portions of the hilt have alternate panels of scrolls chiselled and plated with gold, panels of arabesques in gold damascening, these panels are bordered by a dotted ornament in silver inlay; silver wire-bound grip. The blade, $42\frac{3}{4}$ ins. long, of flattened hexagonal section, treble grooved and inscribed on either face—

SANDRINVS SCACCHVS.

English, about 1610.

(158)

528. Rapier. Russet hilt, globular pommel, cone shaped at the base, flattened knuckle guard and bar, quillons curving in opposite directions; from the bottom of the left-hand *pas d'âne* is a counter guard projecting at right angles and curving upwards; wire-bound grip. Dec. with incrustation of cherubs' heads and floral scrolls in silver. The blade, 41 ins. long, of flattened hexagonal section, partly grooved, and inscribed—

E B · I E · B C E C B .

English, about 1610.

(156)

529. Rapier. Flattened cylindrical pommel, knuckle guard and drooping quillon of oval section, bar, *pas d'âne* and ring guard, wire-bound grip. The whole surface of this fine hilt is decorated with strapwork forming oval and quatrefoil-shaped panels, chiselled $\frac{1}{8}$ of an inch in relief from the surface. The strapwork is minutely damascened with spiral scrolls in gold azziminia. In the shaped panels are alternate classical figure subjects and groups of flowers chiselled in low relief and partly gilt. The blade, 39 ins. long, of flattened hexagonal section, grooved and inscribed—

SEBASTIAN HERNANDES

on either face.

Italian, about 1580.

Perhaps for quality of workmanship the hilt of this fine rapier cannot be surpassed by any in the collection. Although it may be considered stiff and formal in general design, its simple form is eminently characteristic of the rapier hilt of the last years of the 16th century.

(155)

530. Rapier, gilt steel hilt. Flattened cylindrical pommel, curved quillons, knuckle guard and double bars. Dec. with oval panels of copper gilt chiselled with combatants in relief, engraved ground. The blade stiff and of bayonet section, 39 ins. long, on the front face of which, at the hilt, is attached a wheel-lock pistol, discharged by drawing upwards a button on the inside of the ricasso.

German, about 1620.

(151)

531. Rapier. The hilt entirely gilt. Ridged inverted vase-shaped pommel; diagonally curved quillons, terminating in bifurcated riband ends. *Pas d'âne*, to the base of the right-hand is a rectangular counter guard; to the left, a ring guard crossing to the top right quillon. Dec. with delicately ridged borders. The grip bound with copper wire. The blade, 39½ ins. long, strongly ridged, the whole length trebly grooved, and pierced on either side of the groove. Stamped on the back face of the ricasso with an armourer's mark, twice repeated.

Italian, about 1550.

(821)

532. Circular Shield (Rondache) of convex form. The edge turned under to a semicircular section, the contour followed by a row of brass-headed rivets, by which was secured the lining. The whole surface is russet and dec. with engraving, gold overlaying, and azziminia damascening representing an extensive river scene with classical buildings, shipping, figures, hunting scenes, and wooded banks. In the centre is introduced the subject of Europa and the Bull. 23½ ins. diameter.

German, about 1590.

(1326)

533. Thrusting Sword (Estoc). It has the rapier-type of hilt, entirely russet, inverted fig-shaped pommel, knuckle guard of oval section, single drooping quillon, large *pas d'âne*, from the base of which on either side issues two up-curved counter guards. A bar crosses from the base of the knuckle guard to the base of the left-hand *pas d'âne*. The grip is oblong and of pilaster form. The whole surface is decorated with a small scroll and arabesque design in gold azziminia, on the block from which the quillon and knuckle guard issue is a riband on which is inlaid—

VIRTVS OMNIPOTES (*sic*).

The blade, 38½ ins. long, of triangular section, stiff and tapering, the ricasso russeted and damascened, with a shield of arms and the initials P. C. in gold.

Spanish, about 1580.

(167)

534. Rapier. Flattened cylindrical pommel, knuckle guard of flattened oval section, single drooping quillon, bars, single ring and pas d'âne; silver wire-bound grip. The whole surface is decorated with a deeply engraved design of heart-shaped panels containing small masks and leaves plated with gold, the alternate panels have minute scrolls damascened in gold. The general type of the design is that of a semi-oriental nature. The blade, $38\frac{1}{2}$ ins. long, of flattened hexagonal section, trebly grooved, and engraved with symbols.

Italian (Venetian), about 1590.

(148)

535. Rapier. Flattened cylindrical pommel, knuckle guard and drooping quillon of flattened section, bar, pas d'âne, and ring guard. The contour of the bars, etc. and the outline of the pommel is chiselled and pierced to a chain design. In the centre of the pommel, knuckle guard, bar, and ring, are oval panels of classical figures in combat chiselled in high relief; the remainder of the hilt has a formal flowering ornament. The groundwork of matted design and fully gilt. Wire-bound grip. The blade, $42\frac{1}{2}$ ins. long, of flattened diamond-shaped section, grooved, and inscribed A·S·H·S' many times repeated; inscribed on the recasso—CAINO.

Italian, about 1580.

(154)

536. Rapier of the "swept hilt" type. Cylindrical pommel, knuckle bar, diagonally-curved quillons and double bars, of flat moulded section. The pommel has chiselled on it in high relief four arch-shaped panels, the columns at the corners being undercut and spirally fluted. In the front panel is the subject of Mutius Scaevola before King Porsenna. In the centre of the quillons, knuckle guard and two bars, are oblong and upright panels of classical figures chiselled in low relief; the groundwork gilt. At the ends of the quillons are masks and caryatid figures; the groundwork also gilt. Copper and iron wire-bound grip. The blade, 38 ins. long, of flattened diamond section.

Probably German, about 1580-90.

(150)

537. Sword. Blackened hilt; oviform pommel; knuckle guard, single drooping quillon; pas d'âne and bar passing from the left-hand base of the same to the base of the knuckle guard. At the base of the left-hand pas d'âne is a bar projecting at a right angle. Dec. with chiselled terminations to bars, quillons, etc., formed as dolphins; scrolls on the pommel; wire-bound grip. The blade, $35\frac{1}{2}$ ins. long, trebly ridged, flattened at the hilt, and etched with portrait busts of King Philip III. of Spain, and Wolfgang

Wilhelm, Count Palatine of the Rhine. Around the portrait of the king is the inscription—

REX · PHILIPPV · III · DEI · GRATIA ·
HISPANIARVM · ET · INDIARVM,

and round the second portrait—

WOLFGANGIVS · WILHELMVS · D · G · CO ·
PAL · AD · RHEN · DUR · I · CH.

Below the portraits are the words—

FIDE · SED · CVI · VIDE,

and below these—

PRO · FIDE · ET · PATRIA.

At right-angles to these inscriptions, the following—

VERITATEM DILIGITE E PVGNATE
PRO PATRIA.

Under the king—

PRO ARIS ET FOCIS;

lower down—

T · R · FECIT SOLINGEN;

and between these—

SI DVCE ABSIT DEVS NON HOSTES
VINCET OPS MEVS (*sic*).

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate cvi.

Sir Samuel describes this sword as that of Wolfgang Wilhelm, Count Palatine of the Rhine, and as having been presented to him by Philip III., King of Spain, on the occasion of the Count's succession to the Electorate of Neuburg and adoption of the Roman Catholic religion in the year 1614.

German, early 17th century.

(160)

538. Pear-shaped Open Helmet (Morian) of blackened steel. Slightly roped border. Dec. with embossed vertical panels of trophies of arms, the groundwork composed of terminal figures, strapwork, cornucopiæ, etc.

Italian (Milanese), about 1620.

The strap borders of the panels still retain slight traces of arabesques in gold azzimonia damascening, as do some of the details of the trophies of arms. Unfortunately the surface is pitted with rust and much rubbed. Though the embossing is somewhat rough, the plating and damascening must formerly have been rich in colour and effect.

(358)

539. Open Helmet (Cabasset). The surface entirely russet; pear-shaped skull piece, finishing in a small solid stem, straight brim, with roped edge. The surface decorated with embossing in low relief, gold azziminia damascening and plating. On either side of the skull is an oval panel, representing the siege of a town; above these are smaller upright oval panels, with figures of Lucretia and Fortuna; at either end are other oval panels containing amorini, masks, etc. All the panels are united by strapwork. The groundwork entirely covered with interlaced scrolls in gold and silver azziminia.

Italian (Venetian), 1580.

(1317)

540. Open Helmet (Morion), with blackened surface; the skull piece has a high roped comb; the brim strongly curved; the extreme edge roped. The entire sides of the skull are decorated with oval panels; on the one side being represented, embossed in low relief and chased on the surface, episodes in the Fall of Troy; on the other side the Rape of Helen. The bordering is of fine strapwork, with masks above and below, and, at the sides, seated figures of captives. On the comb, deeply engraved, is a row of long oval cartouches in each being framed a military trophy; scrolls and trophies of armour on the brim.

Italian, about 1570.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. I., Plate lxxii., Fig. 2.

(1257)

541. Open Helmet (Cabasset), darkly blued surface, pear-shaped skull, terminating in a small solid stalk, flat brim with roped border. Round the bottom of the skull is a series of rivets with rosette-headed washers, for the attachment of the lining strap. The two sides are dec. with a design embossed and chased in low relief of two oval panels containing armoured soldiers riding bare-backed small horses or ponies; buildings in the background, strapwork borders, with masks, griffins, exotic birds, etc. Gadrooning on the brim.

Spanish, about 1600-10.

The feature of the two panels are the soldiers in somewhat fanciful armour, riding barebacked, and without bridle or reins, small classical horses exactly resembling those represented in the antique Greek bas-reliefs.

(1321)

- 542. Pear-shaped Open Helmet** (Morion), with curved sloping brim, studded with brass-headed rivets. Dec. with embossing, chasing, damascening, and overlaying in gold azziminia, on a russet ground. On one side is represented Europa and the Bull, a castle in the distance; on the reverse the story of Pætus and Arria. Masks and scrolls on the brim.

Italian, about 1590.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. I., Plate lxxi.

(1318)

- 543. Dagger.** The pommel is hollow, chiselled, and pierced with a spirited design of four grotesque masks. The quillons are formed as dragons, their heads curving outwards. Wire-bound grip. The blade, $11\frac{1}{4}$ ins. long, of flattened diamond section, grooved the whole length and pierced; triple groove and piercing on the ricasso.

French, about 1640.

(919)

- 544. Rapier,** russet hilt. Flattened cylindrical pommel straight quillons, of flattened oval section, knuckle guard and three bars. Dec. with masks and formal flowers incrustated in silver; copper wire-bound grip. The blade, $41\frac{1}{2}$ ins. long, of flattened hexagonal section, trebly grooved at the hilt.

North Italian, about 1600.

(324)

- 545. Circular Shield** (Rondache), of wood covered with gesso and painted. The ground is black, and on it in gold is a circular panel, with a shield of arms, above which is a crested helmet with mantelling, scrolls, masks, and flowers on the border; traces of painting in the interior. $17\frac{1}{2}$ ins. diameter.

German, about 1600.

(1242)

- 546. Rapier.** The hilt entirely silver plated. Pear-shaped pommel, flat curved quillons ending in cartouche, two rings similar and small shell pierced with a shell ornament, wire-bound grip. Dec. with bands of chiselled strap-work and rough engraving, matted ground. The blade of flattened diamond section inscribed on the ricasso **CAINO** $41\frac{1}{2}$ in. long.

Flemish, about 1625.

(62)

- 547. Rapier.** The hilt entirely gilt. Fluted vase-shaped pommel, knuckle guard, drooping quillon, single ring, and drooping solid shell; steel grip. The whole decorated with

fluting and chiselled acanthus leaves. The blade, $31\frac{3}{4}$ ins. long, of flattened hexagonal section, etched and gilt at the hilt.

The hilt, probably Dutch or English, about 1640.

The blade now in this hilt does not belong to it; it is from a French sword of the latter part of the 18th century.

(1141)

548. Left-hand Dagger and Sheath. Hollow flattened cylindrical pommel, drooping quillons, finishing in circular medallions of flattened section, single ring guard. Dec. with pierced and chiselled strapwork panels of horsemen and classical figures. Spiral wire-bound grip. The blade, 10 ins. long, of flattened diamond-shaped section, with an armourer's mark on the ricasso; wood sheath covered with black leather. The chape similarly decorated to the hilt.

Italian, about 1590.

(1332 & 1333)

549. Mace. The head is composed of six flanges, each formed to the outline of a segment of a circle. The haft is cylindrical and hollow. The whole surface, with the exception of the grip, is covered with a true arabesque design in gold and silver azziminia on a blued ground. The grip has, as decoration, a chequered pattern. In each diamond-shaped panel is a gold-plated rosette.

Italian (Venetian), about 1560.

(1309)

550. Breastplate. Blackened and partly gilt surface with roped turnover and roped laminated gussets. It is of slight peascod form with five laminated plates at the base. The upper part is embossed and decorated in low relief with the figures representing the Virgin and Child, St. Christopher carrying the Infant Christ, and St. Jerome. They are shown as they would be in a triptych. Above these figures is a grotesque mask, from the mouth of which issues formal acanthus foliage. The edges of the lower laminated plates are bordered by bands of conventional foliage, etched, and with remains of gilding.

Italian, about 1580.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. I., Plate lxx.

(1277)

551. Left-hand Dagger, entirely gilt hilt. Flattened cylindrical pommel, drooping quillons, of oval section,

widening at the ends, single ring guard. Dec. with a chiselled interlaced design, rosettes, and beading. Copper wire-bound grip. The blade, $10\frac{3}{4}$ ins. long, of flattened diamond section, faceted ricasso.

German, about 1605.

(1018)

- 552. Rapier**, russet hilt. Slightly faceted oviform pommel, knuckle guards, straight quillons, bar and ring of flattened oval section, wire-bound grip. Dec. with interlaced arabesques in gold and silver azziminia. The blade, $41\frac{3}{4}$ ins. long, of flattened diamond section.

Italian (probably Venetian), about 1610.

(338)

- 553. Circular Shield** (Rondache), of convex form, of wood covered with canvas and gesso, painted in polychrome, with an allegorical composition of figures. The border is gilt and inscribed in green lettering—

FACTIS ET DVBITAMVS ADHVC
VIRTVTEM EXTENDERE,

whilst on a small riband in the centre is—

VENIAM QVOCVNQVE VOCARIS.

19 ins. in diameter.

Italian, about 1590.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

(1155)

- 554. Rapier**. Hexagonal oviform pommel, flat hexagonal grip, curved quillons widening at the ends, of similar section, two rings and *pas d'âne*. The whole surface dec. with formal arrangements of floral scrolls, birds, etc. in silver azziminia. The blade, $38\frac{3}{4}$ ins. long, partly of flattened hexagonal section, faceted within $8\frac{1}{4}$ ins. of the hilt, and with the crowned M of Madrid on the ricasso.

Spanish, about 1605.

(1162)

- 555. Rapier**, the hilt plated with silver. Faceted pear-shaped pommel, the left quillon on the same plane with the knuckle guard, smaller quillon on the right, single bar, drooping shell, silvered-steel grip. Dec. with conventional engraving. The blade (much rubbed) grooved, 34 ins. long, with remains of date - - 16 (1616).

Probably Dutch, 17th century.

(8)

556. Stiletto. The hilt entirely of russet iron, oviform pommel, octagonal grip, straight quillons of flattened section widening at the ends, decorated with floral scrolls damascened in gold and silver azziminia. The blade, $9\frac{1}{2}$ ins. long, of diamond-shaped section, moulded at the hilt. The case of wood covered with black leather; the chape similarly decorated to the hilt.

Probably German, about 1610. (1285 & 1286)

557. Rapier Belt (Hanger), of leather, covered with velvet, down the centre of which is an appliqué band of silver tinsel. There is a buckle on the left-hand side for adjusting the size. The clasp in front is formed as two cockle shells. A buckle with a loop, on to which was suspended the frog (now unfortunately missing) through which passed the rapier, is also on the left-hand side. Near the right clasp in front is another looped buckle, to which was attached the strap (also missing) that regulated the angle at which the rapier hung.

French, about 1610. (1228)

558. Linstock and Gun Rest, of russet iron, cylindrical haft socket, narrowing slightly at the top. Above this is a flattened vase-shaped form, on which rest two long-tailed monsters, which form the commencement of the arms. They, on their heads, attached round the neck by a collar and reins, support the double ends of the arms formed as snake heads, into the mouths of which fastened the slow match. The whole is chiselled in low relief, with scale ornaments, trophies of arms, etc., and partly incrustated with silver.

French, about 1630. (1271)

559. Belt, of silver. The links are theta-shaped, and are joined one to the other by two small circular rings; at intervals of $4\frac{1}{2}$ ins. apart are oblong ornaments, appliqué with cherubs' heads. The clasp is of rosette form, also appliqué with strapwork, scrolls, etc.

German, about 1680. (605)

560. Left-hand Dagger. Hexagonal conical pommel. The quillons take the form of drooping ribands, widening at the ends and issuing from a flattened block. Dec. with fleur-de-lys like objects in low relief; wire-bound grip. The blade, $10\frac{1}{2}$ ins. long, deeply grooved and pierced on either face. The ricasso plain on the one face.

Italian, about 1590. (1104)

CASE XI.

- 561. Dagger.** Flat kidney-shaped pommel, and ends to the quillons. Dec. with a chiselled design in low relief of female busts, lions, griffins, and hounds. Wire-bound grip. The blade, $11\frac{3}{4}$ ins. long, strongly ridged, grooved and pierced with small groups of holes. The ricasso flattened on the one side.

French, about 1640.

(950)

- 562. Sword Hanger,** formed of a narrow leather strap, which passed round the waist and was secured in front by a buckle. To this is permanently fixed two pear-shaped rivets holding a ring. Two similar contrivances, but sliding on the leather strap, are on the left-hand side of the stationary ring. The steel work is decorated with an etched design of scrolls.

German, about 1560.

(1230)

- 563. Portions of a Halter (?)**, of gilt iron, formed of a swivel, to which is attached a shield-shaped plate, and from which are two snaffle line bars and rings.

French, 16th century.

(940)

- 564. Rapier,** russet hilt. Oviform pommel, straight quillons, knuckle guard and three bars. Dec. with incrustations of masks, etc. in silver. The blade, with six facets, grooved and inscribed A. N. O., many times repeated, 46 ins. long, armourer's mark on the ricasso.

Italian, about 1600.

(166)

- 565. Rapier,** blackened hilt. Flattened cylindrical pommel, the usual "swept hilt" type, with single quillon. Dec. with chiselled alternate bands of conventional ornaments, an oval panel of St. George in the pommel. The blade, grooved and six-sided, inscribed I H S, strong ricasso. 40 ins. long.

Italian, about 1620.

Formerly in the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate cvii.

(149)

- 566. Rapier.** The hilt entirely of russet iron, oviform faceted pommel, curved quillons of flattened hexagonal section,

octagonal grip, single ring, *pas d'âne*, the base of which is joined by a second small ring, and has two counter guards issuing at right angles. The whole surface is decorated with panels of arabesques in gold azziminia, introducing oval panels with Roman figures. The blade, $36\frac{3}{4}$ ins. long, of flattened diamond-shaped section, grooved and inscribed—

ANDREA ME FECIT.

Italian, about 1600.

From the collection of M. A. Beurdeley.

From the collection of the Count de Nieuwerkerke.

(168)

567. Rapier. Grooved cylindrical pommel, flattened knuckle guard, diagonally-curved quillons, two bars and strong *pas d'âne*, wire-bound grip. Dec. with delicately chiselled panels of figures in low relief, flowers and monsters, the ground matted and gilt. The blade, $40\frac{1}{2}$ ins. long, of flattened hexagonal section, grooved and inscribed—

ANDREA FERARA.

Italian, about 1610.

(169).

568. Rapier. Small hollow globular pommel, moulded knuckle guard, straight quillons, of circular section, finishing in small flattened rosettes; cup guard, the edges flanged outwards; elaborately chiselled and pierced with two oval panels, with deities in chariots. The whole of the groundwork covered with fine interlaced budding scrolls. At the base of the shell is a narrow circular band engraved with the maker's name and date—

HAONRA . DEDIOS . ME . FECIT . ESTRAD .
EN . MRD . AN . 1701.

In the interior of the cup is the "guardapolvo" chiselled with signs of the Passion in two panels. The inner side of the cup is engraved in two oval panels with—

AV PRES QNTQ (*sic*)

and

REY DESPANIA.

Silver wire-bound grip, with eight small bars and ferrules. The blade, $36\frac{3}{4}$ ins. long, of flattened hexagonal section, grooved, pierced, and inscribed—

MAEZ . AENTO . LAEDEO . NAAN . GISG .
SO . (*Sic*).

The cup-hilted rapier of this type has always been predated, and within the last twenty years ascribed to the time of Elizabeth. They are of much later date than usually supposed, and there is no evidence in Spanish portraits of their use earlier than 1640. Besides this example before us there is but one other dated specimen, we are acquainted with, and that is the one lately bequeathed to the Bargello Museum at Florence by the late Mr. Ressiman. It bears the date 1668. The date 1701 on the rapier before us shows to what a late period the fashion of the cup-hilted rapier was retained in both Spain and Italy.

Spanish, about 1700. (164)

- 569. Scabbard** of the Rapier No. 568 of black tooled leather with trumpet shaped opening.

(164)

- 570. Pommel of a Sword**, of facettèd pear-shaped form, plated with gold.

French, about 1540. (1240)

- 571. Pommel of a Sword**, of flattened pear-shaped form, plated with silver and engraved with scrolls.

German, about 1580. (1218)

- 572. Pommel of a Rapier**, oviform and hollow, chiselled and pierced with scrolls, etc.

Italian, about 1660. (1245)

- 573. Pommel of a Sword**, oviform and russetted, inlaid with oval panels, and interlaced ornaments in silver.

Italian, about 1600. (1209)

- 574. Pommel of a Sword or Rapier**, cylindrical form, chiselled in relief, and undercut with lion masks and nude figures, separated by bands of chain ornaments; russet surface.

German, about 1580. (1236)

- 575. Pommel of a Sword or Rapier**, of flattened cylindrical form, chiselled in relief on one side with two horsemen under a canopy, figures upholding a crown above, combating figures on the reverse side.

Probably German, about 1580. (1244)

- 576. Pommel of a Sword or Rapier**, of flattened cylindrical form. Around the centre, chiselled in high relief, are equestrian figures combating; russet surface.

Italian, about 1570. (1234)

- 577. Pommel of a Dagger**, of oblong cushion form, with ridges radiating towards the top.

German, about 1530.

(1246)

- 578. Pommel of a Sword**, in russet iron, of square shape; out of the top rise four projections oval in section, inlaid with floral tendrils in gold.

Italian, about 1540.

(1216)

- 579. Pommel of a Sword**, of flattened oviform shape roughly chiselled with oblong panels of figures on a flowered ground.

Italian, about 1570.

(1222)

- 580. Pommel of a Sword**, of oviform shape, chiselled in high relief, with two oval panels of equestrian encounters before the walls of a town; scrolls on the groundwork; brightened surface.

Italian, about 1580.

(1208)

- 581. Circular Shield (Rondache).** Convex centre, the border turned under to a roping, inside which is a narrow band, engraved with scrolls, the contour of the edge followed by a row of brass-headed rosettes for the attachment of the lining. The whole surface is dec. with embossing, chasing, and gilding. Around the edges, divided by trees, are eleven figure subjects, emblematic of months of the year exclusive of June, which forms the centre panel. Starting at the bottom is January, with figures cutting wood; February, a figure stag hunting; March, a female figure with a nosegay of spring flowers; April, figures shearing lambs; May, figures haymaking; June (in the centre of the shield), the extreme centre is formed as the sun shining in glory, below being a military camp and distant view of a town; July, figures cutting corn; August, a figure sowing; September, figures crushing the grape; October, a figure tending swine; November, a figure curing pork; December, an interior with figures seated at a table by a fire. 24 $\frac{3}{4}$ ins. diameter.

German, about 1570.

(1342)

- 582. Sword.** (One of a case), blued hilt, semi-oviform pommel, drooping quillons, knuckle guard flattened on the inside and solid shell. Dec. with scrolls of vine in silver azziminia. The blade, 36 $\frac{3}{4}$ ins. long, of flattened hexagonal section, slightly grooved, inscribed on each face **IN . TOLEDO.** Strong ricasso.

Italian, about 1610.

The case of swords, as it was termed in England, implied a right-and left-handed sword, which were worn together in the same scabbard. Giacomo di Grassi, the fencing - master, writing in 1570, speaks of their use with enthusiasm. The fight with the case of swords much resembled that with the sword and dagger, with the exception that the longer weapon in the left hand made its action more effective. It was taught by the masters Agrippa and Marozzo in the middle of the 16th century.

(480)

583. Rapier. Flattened spherical pommel, pierced cylindrical steel grip; spirally-fluted knuckle guard; and straight, spirally-fluted quillons. Cup guard, with deeply flanged border and inner shell. The whole hilt is decorated with a sharply chiselled and pierced design of exotic birds, cornucopiæ, and flowering scrolls. The blade, $37\frac{3}{4}$ ins. long, of flattened diamond section, grooved to the point; trebly grooved near the hilt; inscribed—

PAVLLV WILLEMS ME FECIT SOLINGEN

Italian (probably Neapolitan), about 1650.

(162)

584. Rapier. Flattened spherical pommel, knuckle guard, and straight quillons of oval section, chiselled with bands of laurel leaves, bound with ribands and terminating in bursting buds. Cup guard, the edge strongly flanged, to catch the point of the adversary's rapier, chiselled with laurel foliage in like manner to the quillons. The grip has, in low relief, two upright panels, containing bound captives, behind which are trophies of arms. The cup has on it two equestrian figures of Roman Emperors with lances and banners, these are bordered by laurel leaves. The whole of the groundwork composed of trophies of various arms and armour. The "guarda-polvo" of interlaced and pierced fleur-de-lys form. The blade, $25\frac{1}{2}$ ins. long, of diamond-shaped section with waved edge, grooved and inscribed—

· G · N · A · C · I · O · F · R · Z ·

IHN TOLEDO ·

Italian, about 1670.

This finely-chiselled hilt, though of late workmanship, is interesting on account of extreme rarity of design and technique, viz., solid and chiselled work in low relief as applied to the cup of a rapier. In His Majesty's collection at Windsor is a rapier with its left-hand dagger, en suite, very similar in design. It is almost safe to say that the rapier at Windsor and the example before us are the only true-

examples to be found in our English collections. It is of a type that has been extensively copied and forged, no doubt, owing to the facility with which the cup could be cast.

(163)

- 585. Rapier.** The hilt entirely of steel. The pommel is of spherical form and spirally ridged. Knuckle guard, and double diagonally-curved quillons at either side. The centre of the knuckle guard and ends to the quillon are chiselled in the form of monsters' heads, spirally-fluted grip swelling in the centre. The cup is circular and convex in section, shaped as eight scroll-shaped shields joined side by side. The whole decoration of the hilt is composed of spiral bands, chiselled in low relief, with conventional vine foliage. The blade, $38\frac{3}{4}$ ins. long, of flattened hexagonal section, grooved and inscribed on either face—

SAHAGVM FL · VIE · 10

French, about 1650.

(161)

- 586. Rapier.** Flattened cylindrical pommel, knuckle guard of oval section, drooping quillon, and two bars. Dec. with a design of scrolls forming heart-shaped panels chiselled in low relief, gilt on a russet ground. Wire-bound grip. The blade, $39\frac{1}{4}$ ins. long, of flattened diamond section and grooved.

Italian, about 1590.

(147)

- 587. Open Helmet (Casque),** with high conical skull piece finishing in an acorn. It is fluted with narrow radiating bands; a pointed umbril in the front attached by brass-headed rivets, with a nasal guard of triangular section, secured in position by a spring catch. A similar though somewhat deeper projection at the back acts as a neck guard. On either side attached by hinges are large ear-pieces, embossed with kite shaped panels. A second small plate is attached to this, to which is fastened the chin strap. Dec. with sunk bands etched with interlaced strap work, gilt.

Polish or Russian, about 1620.

If the cheek pieces, umbril, and neckplate were removed, the skull of this helmet would bear an exact resemblance to the conical Saracenic and Turkish helmets, many of which are preserved in the Arsenal at Constantinople, founded by the Turks about the time of the conquest of the city in 1453. A conical helmet in the Musée d'Artillerie of Paris, No. H 445, belonged to Bajazet II., son of Mahomet II., the conqueror of Constantinople, and is inscribed "The Valorous-Iman, Master of Victory, the Sultan Bayasid, son of the Mahomed Khan."

It is probable that all these helmets date from about the epoch of the conquest—*i.e.*, the middle of the 15th century. Bajazet II. began to reign in 1481, so their use may have continued till near the close of the century.

Early Turkish helmets of the same type can be seen at the Tower, British and Victoria and Albert Museums, but, curiously enough, in the oriental armour section of the Wallace Collection there is no such example. There can be little doubt that this conical casque was derived from the Turkish helmet of the 15th century, which worked its way to, and found favour in, many of the northern countries of Europe.

(543)

588. Open Helmet of the Burgonet type. The skull piece is hemispherical in form, and has eight grooves, radiating from the centre to the edge, crossed at right angles by two grooves running round the skull, in each of the panels so formed is a narrow row of fluting, and on each panel are two appliqué brass oval discs formed as knotted ornaments. It finishes at the top in a fir cone ornament, two tail plates attached by almayne rivets. Pointed umbril, with an oblong aperture in the centre, through which passed a nazal guard (now missing). The entire surface, with the exception of the fluted panels, is decorated with an etched and partly gilt interlaced design.

Polish, about 1630.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

The skull of the helmet may possibly be of Eastern manufacture, and of earlier date than is assigned to the whole helmet. The appliqué brass ornaments must have been added at a comparatively recent date.

(1203)

589. Closed Helmet. The surface has been entirely gilt. The skull piece is made in two halves and joined down the top of the comb, which is narrow and roped. The chin piece opens down the side, and is in one with the gorget plates, as is the skull; the contour of the gorget plate is sunk and bordered by engraved roping. The vizor has a wide aperture forming the ocularium, and fits into the bevor, which is without piercings of any description. The upper edge of it finishes in a like manner to the contour of the gorget. Dec. with embossed and chased evenly disposed groups of tongues of flame.

French, about 1610–20.

From the collection of M. Félix Petitprêtre.

From the collection of the Count de Nieuwerkerke.

(1026)

590. Open Helmet (Burgonet). The skull piece is hemispherical, and has a low comb, from the same piece is formed the pointed umbril. Large binged ear pieces of three plates, pierced above the ears with a circular gadrooned and embossed ornament. Rivetted to the back of the skull is a pointed tail piece. The whole surface of the skull is dec. with embossed bands of scale ornaments, fluting, and corrugating, above the umbril. Partly gilt. Above the forehead is rivetted an arch-shaped plate, through which passed the nasal guard (now missing), the position of which was secured by a screw.

German, about 1630-40.

The tail piece and the two lowest plates of the ear-pieces are modern restorations.

(1057)

591. Open Helmet, with ear pieces, umbril, and nasal guard. The skull piece is conical, and has a broad band of close fluting running round the centre, finishing at the apex in an oviform knob. The ear pieces, which are slightly hollow, have embossed on them small kite-shaped panels, small pointed umbril, and adjustable nasal guard of triangular section. The neck guard composed of two plates. The whole surface of the helmet is decorated with an interlaced strapwork design, etched, and fully gilt.

Hungarian or Russian, about 1600.

The skull piece of the helmet is of Saracenic make, and has been adapted with ear pieces, umbril, etc., of Russian fashion, though curiously, the surface decoration is thoroughly in the characteristic Veneto-Oriental style.

(1201)

592. Stiletto entirely of steel, spherical pommel and ends of the quillons, which are short and straight; turned grip. Dec. with chiselled formal flowers in low relief. The blade, $9\frac{1}{2}$ ins. long, of diamond-shaped section; the facets slightly grooved; turned ricasso.

German, about 1660.

(1322)

593. Left-hand Dagger. Flattened spherical pommel, straight spirally-fluted quillons, triangular knuckle guard of one piece with the quillons, roped edge. Dec. in two broad border bands, with chiselling and piercing of budding scrolls. Silver wire-bound grip. The blade, $13\frac{1}{2}$ ins. long, back edged, partly serrated, grooved with a hollow channel pierced at regular distances.

Spanish, about 1650.

(1017)

594. Rapier. The hilt entirely gilt. Oviform pommel, spirally-fluted knuckle guard and straight quillons, each ending in

a conventional monster ; cup guard. Dec. with chiselled and pierced formal monsters and grotesque masks ; copper wire-bound grip. The blade, $39\frac{1}{4}$ ins. long, of diamond-shaped section, grooved, and inscribed—

JOHANNES TESCHE

on either face.

Italian, about 1540.

(553)

- 595. Circular Shield** (Rondache), of wood, of convex form entirely covered on the inside and out with leather stamped, gilded and painted. The design is that of a Persian arabesque, introducing in a star-shaped panel in the centre, an oval shield, with strapwork border and riband pendants. The groundwork is translucent crimson, the design in metallic red and black. The interior painted with a red-marbled ground, and having an oblong padded leather panel, on which rested the arm. 23 ins. diameter.

Italian (Venetian), about 1580.

(1248)

- 596. Rapier**, gilt hilt. Oviform pommel, curved quillons, two rings and pierced shell. Dec. with spiral bands of laurel foliage, grooved four-sided blade $39\frac{1}{2}$ ins. long.

Probably Flemish, about 1610.

(4)

- 597. Stiletto.** Entirely of steel, acorn-shaped pommel and quillons. Dec. with spiral scrolls, chiselled in low relief. The same ornamentation is in the centre of the grip. The blade, $8\frac{5}{8}$ ins. long, of triangular section ; turned ornaments at the hilt.

Italian, about 1650.

(1067)

- 598. Sheath of a Stiletto**, entirely of iron, with spirally twisted chape and ferrule, the centre chiselled with scrolls in facets ; down the front are appliqué four small masks.

Italian, about 1660.

(793)

- 599. Stiletto.** The hilt composed entirely of iron ; the grip and pommel in one. The pommel is chiselled and pierced with a lion's head ; the grip turned, chiselled with small leaf mouldings and four small masks. The quillons are short and shaped as dolphins, and into them screws the blade, $6\frac{1}{2}$ ins. long, and of triangular section ; with turned ornaments below the hilt.

Brescian work, about 1650.

The quality of the chiselling on this stiletto is greatly above the average to be seen on such weapons, and the care bestowed upon this small arm, which at its best does not amount to more than a dangerous toy is amazing.

(792)

600. Left-hand Dagger. Flattened spherical pommel, straight spirally-fluted quillons, and triangular knuckle guard with solid edge, wire-bound grip. Dec. with chiselled and pierced bands of acanthus scrolls. The blade, $19\frac{1}{2}$ ins. long, of diamond section, $9\frac{3}{4}$ ins. from the point, back edged for $6\frac{1}{2}$ ins. and then widening to 2 ins. at the hilt, with two small projections acting as sword breakers.

Italian, about 1650.

(488)

601. Stiletto. The hilt entirely of iron; the pommel and grip of one, and of turned pilaster form; the quillons are short and straight, and end in spherical knobs; the whole is chiselled in low relief with a design of budding scrolls and with grotesque monkeys and dolphins. The blade, $6\frac{1}{4}$ ins. long, of flattened diamond-shaped section, and having three hollows on each face; the ricasso is stamped on either side with a star. In wood sheath covered with leather; chased iron chape and ferrule.

Italian (Brescian), about 1660.

(790 & 791)

602. Left-hand Dagger. Hollow pear-shaped pommel; hollow cylindrical grip; straight quillons, hollow at the ends, of oval section, and permanently rivetted to them the triangular knuckle guard, the edge of which is turned outwards to a semi-circular section. The whole hilt is pierced and chiselled, both inside and out, with a conventional design of interlaced scrollwork. Inside the knuckle guard is a double pierced plate, with scalloped border, placed one above the other. The blade, $16\frac{1}{2}$ ins. long, partly back-edged, and serrated, of flattened diamond-shaped section at the front. The ricasso, $1\frac{1}{2}$ ins. wide, pierced with two circular sword breakers.

Italian (probably Brescian), about 1660.

(1266)

603. Stiletto. The hilt is entirely composed of chiselled iron; the grip and pommel in one, pierced and chased as the two-headed eagle, supporting on its head a lotus flower, on which stands the grotesque figure of a monkey. The end of each quillon is of annular formation. The blade, $6\frac{1}{4}$ ins. long, of triangular section, with a turned ornament at the hilt.

Italian (Brescian), about 1660.

(786)

604. Left-hand Dagger. Flat spherical pommel, spirally fluted, straight quillons, and triangular knuckle guard, with strongly flanged edge to catch the point of the adversary's weapon, leather-covered grip. Dec. with a chiselled and pierced design of floral scrolls. The blade, $16\frac{3}{4}$ ins. long, partly back edged, widening to a ricasso at the hilt $1\frac{7}{8}$ ins. wide, and pierced with the insignia of the Knights of Santiago, below which is roughly engraved the double-headed eagle.

Spanish, about 1650.

(403)

605. Stiletto. The hilt entirely of iron; the grip and pommel in one, chiselled and pierced with a grotesque double-armed figure; short, flat, scroll-shaped quillons. The blade, $7\frac{1}{2}$ ins. long, of triangular section, each face grooved and pierced; faceted at the hilt.

Brescian, about 1660.

(788)

606. Stiletto, of delicate form. Entirely of steel, the grip and pommel are in one; faceted oviform pommel; pilaster grip. The quillons, straight and hexagonal in section, widening slightly at the ends; single ring guard. The blade, $7\frac{3}{4}$ ins. long, of diamond section, the top edges slightly notched. The ricasso square.

Italian, about 1620.

(1111)

607. Stiletto. The hilt entirely composed of russet iron; the grip and pommel chiselled and pierced with two monkeys wrestling; the quillons are short and shaped as figures of dolphins, issuing from a flattened square-shaped centre. The blade, $7\frac{1}{8}$ ins. long, of triangular section, turned at the hilt.

Italian (Brescian), about 1640.

(787)

608. Rapier. The hilt entirely gilt. Globular pommel, knuckle guard, of semi-circular section, diagonally-curved quillons, widening to riband pattern ends, single ring, and single bar crossing to the base of the right-hand *pas d'âne*. Dec. with groups of conventional acanthus leaves chiselled in relief; wire-bound grip. On the pommel are two escutcheon-shaped shields charged with three crescents. The blade, $37\frac{1}{4}$ ins. long, strongly ridged, grooved, and pierced.

Italian, about 1580.

(165)

609. Circular Shield (Rondache), of wood entirely covered on the inside and out with *cuir bouilli*. It is of convex form. Between the wood foundation and the leather covering on the interior is a space of a little more than one inch, which originally contained a quilted lining, now

missing. On the exterior the leather is embossed, tooled, and partly painted, with a circular panel in the centre containing the emblematic group of Patience discovering Truth. Above them is inscribed—

VERITAS ET PACIENTIA.

The centre composition is bordered with a double row of arabesques, on which are introduced four circular medallions, with the figures of Hercules struggling with the Nemæan lion, Roman warriors, and fawns. A simple interlaced design of filigree decorates the interior. 22½ ins. diameter.

Italian, about 1540.

From the collection of Sir Samuel Rush Meyrick, F.S.A.

(1235)

610. Rapier, the hilt entirely gilt. Oviform pommel, straight quillons, terminating in knobs, knuckle guard, three bars, large *pas d'âne* wire-bound grip. Dec. with curious facetting and channelling. The blade, hexagonal in section, trebly grooved, with traces of gilding on the ricasso, 44½ ins. long.

French, about 1605.

(37)

611. Left-hand Dagger. Oviform pommel, straight spirally-fluted quillons terminating in flattened knobs, triangular knuckle-guard, the borders pierced with an scalloped design, and dec. with a chiselling in low relief, of a stag, a hound, a hare, and a boar. On the border, formal flowers and in the centre scrolls; the groundwork has been gilt; wire-bound grip. The blade, 16½ ins. long, partly back edged, the point of flattened diamond section; the ricasso, 1½ ins. wide, with two circular piercings acting as sword breakers.

Spanish, about 1660.

(1107)

612. Dagger, blackened hilt. Fluted, globular pommel and ends to the quillons, which droop downwards and in a forward direction. Dec. with chiselled mouldings and flutings; wire-bound grip. The blade, 9 ins. long, of flattened diamond section, fluted ricasso.

German, about 1590.

(825)

613. Sheath of black leather (*cuir bouilli*). Tooled with annular and interlaced ornaments. It has been the scabbard of a short sword of the *cinquedea* type. See note to No. 89.

Venetian, about 1490.

(Not previously Catalogued)

- 614. A Sword Hanger**, of exactly similar construction and decoration to No. 562.

German, about 1560.

(1231)

- 615. Hanger or "Carriage" of a Rapier Belt.** It is composed of black leather of double thickness, shaped to the segment of a circle, in three parts, the end of each finishing in three loops, regulated by buckles of russet iron; the hook for suspension is attached above by three oval tongues and rivetted. The leather panels are decorated with a stitched design of arabesque. In the front is a strap, which should fasten to the front of the belt, while a buckle regulates the angle at which the rapier hangs.

Spanish, about 1620.

(1226)

- 616. Stiletto**, entirely of steel; mushroom-shaped openwork pommel and quillons. Dec. with a pierced and chiselled design of flowering scrolls; turned grip, chiselled with acanthus leaves. The blade, $8\frac{1}{2}$ ins. long, of flattened diamond-shaped section, with four grooves out of each face; turned ornaments near the hilt.

Italian, about 1640.

(1066)

- 617. Stiletto.** Facetted, pear-shaped pommel, straight quillons of similar formation, wire-bound grip. Dec.: none. The blade $8\frac{1}{2}$ ins. long, of triangular section, moulded at the hilt, engraved on one facet with divisions and numerals.

German, about 1620.

It is probable that the numerals and divisions engraved on the blade were used for ascertaining the calibres of cannon, and that such stilettos were carried by master gunners.

(824)

- 618. Oblong bronze plaque casting**, of an early inscription.

(666)

- 619. Sword hilt**, bronze of heavy and large proportions. The pommel formed as a ram's head, straight quillons, of oblong section, finishing at one end in a lion's mask; scale pattern grip.

This hilt without doubt, from its unwieldy proportions, must have formed part of a sword attached to a statue of heroic proportions, cast in the latter part of the 17th Century, but based on classical design.

(665)

IN THE CENTRE OF GALLERY VI.

620. Complete War Harness for Man and Horse.

The plates are bordered by being turned under to a triangular section, or with the alternative of a bordering of brass or latten overlaid flush to the surface of the plate. Dec. with fine radiating flutings and channelling, arranged in fan-shaped groups or meeting and verging off at various angles; the borders in some cases are delicately pierced or moulded. The whole decoration is very characteristic of the usually accepted though somewhat loose nomination of "Gothic armour." The suit, as now mounted upon a heavy war horse, may appear a little too dramatic in its pose to the more serious connoisseur; but placed as it is, the sword-arm raised, it demonstrates the flexibility of such a harness. The stirrups with the suit are not quite in keeping, being of later date, *about* 1540; moreover the bit has been adapted from one of 16th century fashion. All the leather work and the caparisons of the horse are of modern manufacture. The leopard's skin edging to the horse armour has been added to lend a completeness in the appearance of the suit; it was suggested by a contemporary manuscript. The flanchards (*Flankenpanzer*) fitting beneath the rider's legs are unfortunately missing. An equestrian harness for man and horse of this early period is of the greatest rarity, and one entirely free from restoration, is unknown to the writer. The suit before us has been restored to its present complete form; but what is most curious, is the fact that the legs and sollerets are without modern addition of any kind, and are in a fine state of preservation. This must be mentioned, as almost invariably these are the parts of the harness which are most commonly subject to restoration.

Of French manufacture and fashion, about 1460-80.

Consisting of—

Helmet (Salade). The skull piece is strongly ridged, and finishes at the top in a stem of diamond-shaped section. The tail is somewhat short and pointed, to the lower edge is a border of brass $1\frac{3}{8}$ ins. wide, and above that a row of brass hemispherical-headed rivets for the attachment of the lining strap. The vizor is hinged and projects beyond the ocularium, which is formed by the distance between the top of the vizor and lower edge of skull above the forehead.

Mentonnière, (guarding the lower half of the face), of two plates, the top one moveable; the upper edge turned under to a strong triangular section, the lower edge very slightly scalloped and finished with a latten border. The mentonnière is attached by a screw to the top of the breastplate.

Breastplate, of two plates. The upper portion has ridged gussets and turnover, on to this attached by a large almayne rivet, is the placate of triangular form, finishing at the top in a finial pierced with a formal flower design.

Taces, of two plates.

Tuilles or Tassets, of two plates, acutely pointed.

Backplate, composed of five plates. Below the back of the neck is a V-shaped opening, and beneath this, attached by an almayne rivet, is a V-shaped plate $1\frac{3}{4}$ ins. wide; it is punched with a scroll design. The lower portion of the back is formed as three inverted V-shaped plates, rivetted one beneath the other and giving full play of movement to the back.

Loin Plate (Garde-de-rein), is of four plates, the bottom plate pointed and scalloped.

Shoulder Plates (Pauldrons), of seven plates, with fan-shaped fluting over the shoulder blades. (Modern.)

Rere and Vam Braces. The rere braces are fluted, the vam braces plain.

Elbow Plates (Coudes). The left is large and of graceful shell-like form, strongly pointed over the humerus. The right differs in form, and has a deep flanged plate rivetted to the top of the vam plate and protecting the inner bend of the arm.

Gauntlets, with pointed cuff, fingered, and with pointed gadlings above the joints, large latten gadlings on the knuckle plate, and bordering round the cuff. (Modern.)

Oval-fluted Palettes. (Modern.)

Thigh Plates. Large and complete (Cuisses), of six plates. The main plate at the top is flanged outwards to a triangular section, above and beneath which are two small laminated plates, and above and beneath this again a deep plate, reaching to

the groin, and rendering tassets or tuilles unnecessary. On the outside of these plates are hinged two oblong plates, which fold round and protect the side and back of the thigh.

Knee Plates (Genouillères), of four plates. They are sharply ridged above the kneecap; the ridge is of latten, as are the edges of two of the plates. A large heart-shaped plate protects the outside bend of the leg; the borders are chamfered and slightly scalloped. A deep pointed plate extends below the genouillères, and to this is attached the

Greaves (Jambes), which are closed by spring catches on the inside.

Foot Plates (Sollerets), are remarkable owing to the extreme length of the pointed toecap, fashioned after the civil dress of the third quarter of the 15th century. Of the few genuine pointed sollerets that exist, the extreme toe is usually detachable, but in this case it is permanently rivetted. The back of the heel is curiously cut away. Attached by straps are the spurs, the necks of which are of the great length of 10 ins., and finishing in six-pointed brass rowels.

The horse armour comprises—

Guard for the horse's head (Chanfron), which is large and unusually complete, having double-hinged cheek-pieces; a curved projecting plate above the nostrils is embossed and plaqué with brass in the semblance of a grotesque face. The ear guards are tubular and bordered with latten. In the centre of the forehead is a corrugated rondel with a long conical-headed spike in the centre.

Neck Plate (Crinet), of twelve plates. (Two modern plates have been added.)

Chest Plate (Poitrel), of five plates, hinged together. It is embossed with two convex panels (glancing knobs) above the pectoral muscles. The lower border scalloped.

Loin Plates (Croupière), formed of six rivetted plates, closely fitting the quarters of the horse; the lower edge scalloped.

Saddle—the foundation of wood, lined with birch bark—covered on the exterior with quilted black leather. To the cantle are attached three

plates of steel together forming an inverted U-shape. The burr, which has also a plate of steel, lying flush with the wood, has rivetted, spirally - twisted supports which hold the two semicircular plaques against which the gluteal muscles of the rider rest. The saddle is of later date than the suit, that is *about 1505*.

From the collection of M. A. Pickert of Nuremberg.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

The last-named purchased the suit from M. E. Juste, of Paris, for the sum of 30,000 frs. (1,200*l.*), not more than one-tenth of its present value.

(564)

621. War Mace. Attached to the saddle of the mounted suit **No. 620**. The head has six flanges shaped to an acute angle and pierced with trefoils, small brass corona at the top. The shaft of iron hexagonal in section, decorated down each face with an inlaid band of brass or latten, the pommel and guard of the grip formed of two rondels, the latter scalloped; the grip platted with cord.

French, about 1480.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

(79)

622. Sword. In the hand of the mounted suit **No. 620**. The hilt of gun metal, partly gilt, of early 16th century form, wheel pommel, containing a portrait of Duke Frederick of Saxony at the age of 38. The quillons droop towards the blade, and are decorated like the grip with formal flowers in low relief. The blade, $33\frac{1}{4}$ ins. long, $1\frac{3}{8}$ ins. wide at the hilt, tapering to a point, and of flattened diamond-shaped section. (The hilt is modern.)

In the style of about 1500.

From the collection of M. A. Beurdeley.

From the collection of the Count de Nieuwerkerke.

(340)

CASE XII.

623. Dagger. Russet hilt, openwork pommel, grip, and quillons; both pommel and quillons are pear shaped with spiral openings, the same piercings are on the grip. The blade, 8 ins. long, of flattened diamond section. The ricasso, entire hilt, and scabbard mounts are decorated with formal strawberry leaves damascened in gold azziminia. The sheath of wood covered with velvet.

Italian, about 1550.

(1290 & 1291)

624. Left-hand Dagger, blued hilt and scabbard mounts. Hexagonal pommel, drooping quillons, of oblong section, curving slightly forward, single ring guard. Dec. with strapwork panels of fruit and flowers, chiselled in low relief. Copper wire-bound grip. The blade 10 $\frac{3}{4}$ ins. long, of flattened octagonal section, strongly grooved and pierced on either face; trebly grooved and pierced the ricasso, etched and gilt with small scrolls. The scabbard, of wood, covered with linen, with compartment for a small knife or pricker (now missing). The chape and ferrule similarly decorated to the hilt.

French, about 1600.

(1085)

625. Dagger. Flattened octagonal faceted pommel, short square-shaped quillons, widening at the ends, and issuing from an octagonal centre. Dec. with conventional flowers chiselled in low relief on a gilt matted ground. Spiral wire-bound grip. The blade, 9 $\frac{1}{2}$ ins. long, strongly ridged, grooved, and pierced.

French, about 1615.

(659)

626. Dagger. The pommel is triangular in section, and forms a hollow canopy, the profile shape of which is of C strapped at the corners. In the centre is a small fluted pilaster. The quillons are thick in the centre, and terminate at either end in a similar form to the pommel. Dec. with trophies of arms chiselled in low relief, the groundwork partly gilt. Copper wire-bound grip. The blade, 9 $\frac{1}{2}$ ins. long, of flattened diamond section, with a parallel piercing down the centre; repeated on the ricasso in two grooves.

Italian, about 1560-70.

(965)

- 627. Scabbard chape of a Sabre or Sword.** It is of russet iron finely embossed and chased with a shield on either face, containing the head of Medusa, the borders of elaborate strapwork, introducing caryatid figures, amorini, bucrania, and trophies; the design is partly damascened with gold.

Italian, about 1550.

From the collection of the Count de Nieuwerkerke.

The strapwork is executed with that power which is characteristic of the French "Henri II.," but from the general form of the chape, and the boldly introduced masks and trophies, it must be ascribed to Italy rather than to France.

(1300)

- 628. Dagger.** Openwork pommel and quillons. Both pommel and quillons are chiselled with grotesque monsters' heads and griffins, the heads of which form the ends of the quillons, and turn at right angles to their bodies. Wire-bound grip. The blade, $9\frac{1}{8}$ ins. long, of flattened diamond section, with two oblong piercings; grooved ricasso.

French, about 1620.

(1310)

- 629. Linstock head** of russet steel. The haft socket is cylindrical and with a fluted campania vase-shaped head from the top of which springs the two arms for the slow match; the top of each arm finishes in the head of a long-necked monster. The haft socket is decorated with an interlaced arabesque design in gold and silver azzi-minia, between which is a narrow band with laurel foliage engraved and gilt. On the arms are oval panels of portrait busts, trophies of arms, etc. engraved and plated with gold and silver.

Italian (Venetian), about 1580.

(1298)

- 630. Centre Plaque of the Cantle of a Saddle.** The borders are roped, the general outline is semicircular. Dec. with an equestrian combat between a Roman and an Oriental, the background showing the walls of a city and an encampment with figures in the distance. The work is embossed, much chased on the surface, fully gilt and russeted.

French, about 1580.

(1311)

- 631. Mace.** The head is composed of eight flanges formed to the outline of an obtuse angle. The haft partly octagonal; the grip spirally fluted. The whole surface is decorated with a conventionally arranged interlaced design of leaves, etc. plated in gold on a russet ground.

Probably Spanish, about 1560.

(1316)

632. Oval Shield. In the centre is a composition occupying nearly the whole surface. The embossing from the back is in high relief. The front face is chased, richly plated with gold and silver, damascened in the same metals, and with all the exposed surface of the iron russeted.

The subject chosen for the enrichment of the centre panel is a composition of figures representing Scipio receiving the keys of Carthage after the battle of Zama, B.C. 202.

In the extreme centre of the shield is seated Publius Cornelius Scipio (afterwards called Africanus). He is dressed in complete armour of Roman fashion, holding in his left hand a baton, the right extended to receive the proffered keys. Behind him are standing the generals of his army, the foremost of whom may, on account of the semi-oriental nature of his armour, be taken to represent the Numidian Prince, Masinissa, who assisted Scipio in many of his campaigns. Above the heads of this group can be seen the chariot horses, tended by negroes, and beyond them the tops of the pitched tents. A little to the right, and just behind the figure of Scipio, is an allegorical winged figure of Fame, robed in a richly-striped flowing mantle; in her right hand she holds a trumpet, which she is in the act of raising to her lips. At her feet the figure of a child genius holding a palm branch, whilst from above flies down another holding a crown.

With her body slightly bent in submission a majestic female figure emblematical of Carthage, offers with her right hand the keys of the town to Scipio, whilst with her left she points over her shoulder to the procession of personages passing through the city gate, in many cases laden with offerings, the two foremost possibly intended for Hasdrubal and Syphax.

The City of Carthage, built on a hillside is seen on the right-hand side of the composition in the middle distance, the outer wall and moat in perspective, at the end of which is a second gate open and with the drawbridge down, from which issues the remainder of the defeated army of Hannibal, glimpses of which can be seen on the wooded hillside which ascends in a slope to the left-hand side of the composition. In the far distance flows a river, on the further bank of which are a group of hills, on the top left-hand corner being a distant view of a citadel; at this point the river is spanned by a bridge. At the base of the panel flows a river crossed in the centre by a small stone bridge.

The border of the subject is composed of a continuous

garland of fruit and flowers bound by a riband; this is intercepted at intervals by oval cartouches containing sprays of formal flowers and vases. At the sides, partly concealed by the fruit, are figures of amorini. In the bottom cartouche is a Medusa head, whilst at the top in an elaborate strapwork frame are introduced the reversed cipher and insignia, the interlaced crescent moons of Diane de Poitiers. The whole of the border ornament is on a gold plated ground minutely stamped with an annular design. $21\frac{3}{4}$ ins. wide by $26\frac{1}{2}$ ins. deep.

Italian (Milanese), about 1550.

From the collection of the Count de Nieuwerkerke.

This superb shield was, in 1786, in the collection of Gustavus Brander, Esq., of Christ Church, Hants. It had previously been in the possession of a Dr. Ward, who purchased it in Italy for *five hundred pounds*. It has been engraved by N. C. Goodnight as the frontispiece to one of the earliest works on ancient weapons, *A Treatise on Ancient Armour and Weapons*, by Francis Grose, published in 1786.

This most beautiful shield, made at the period when the Italian artist and armourer worked as one, deserves to take its place as one of the finest productions of its kind extant. Executed in the spirited and broad manner of the Negroli, a grandeur of effect and general design has been attained that is lacking in the more highly wrought shields of a later date. The fine shield forming part of the bequest of Baron Ferdinand de Rothschild to the British Museum furnishes a striking proof of this assertion. Though infinitely superior in condition and quality of workmanship, it fails to convey that sense of greatness and spirit so apparent in the one before us. The shield in the British Museum is the work of Giorgio Ghisi and is dated 1553, a few years later than the date given to this shield.

(1308)

633. Mace, of russet steel. The head is composed of eight flanges, the outline formed to a double scroll, with a small blunted projection in the centre of each; the haft is cylindrical and hollow. The whole surface is decorated with gold plating to a design of oblong panels of arabesques and intertwined ornaments, introducing what appears to be the numeral IIII.

North Italian, about 1580.

(1315)

634. Circular Plaque of convex form; probably forming the central boss of a leather or velvet covered shield. It is of russet iron; the decoration composed of a large circular panel, occupying the whole surface, on which is embossed and chased the seated figure of Minerva, holding in her right hand a spear and in the left a small statuette of Victory. At her feet are piled panoplies of classical arms and armour, in the background appear the

pinnacles and roofs of a city. A beaded border surrounds this composition. The whole plaque is enriched in detail with gold damascening. The outside edge is scalloped.

Italian (Milanese), about 1550-60.

(1292)

635 & 636. Breast and Back Plate. The Breastplate is of peascod form; it has a roped turnover, and should have laminated gussets (now missing). It is decorated with three slightly raised vertical bands, radiating from the base, embossed, plated with gold and silver, and with gold azzimonia damascening and silver incrustations. The sunk spaces between are russeted. In the centre band is an oval cartouche contained in a strapwork border; above this, standing on a globe, is the figure emblematical of Christian Valour, holding in both hands the cross; behind are two crossed cornucopias, and on either side are seated partly-draped figures emblematical of Fortitude and Prudence. Below the central cartouche is the figure of Fame, seated on a raised trophy of armour and arms. On the two side bands are emblematic figures of Peace and Victory, with trophies of various armour and arms. The raised bordering to these bands has a spiral scroll design in gold azzimonia. The same ornamentation is repeated on the back plate, with the exception that the figures represented are Hercules, Pomona, and Mars.

Italian, about 1560.

(1340 & 1341)

637. Secret Sword and Wheel-lock Pistol combined. Contained in a walking staff. The staff is hollow and formed of alternate bands of mahogany and ebony. The head of the staff, acting as the pommel, is of bronze, gilt and chiselled to the form of a head wearing a classical casque. The ferule and chape of the staff are also of copper gilt, engraved with quatrefoil-shaped panels of groups of fruit; the ferule engraved with a scale ornament. The blade, $42\frac{1}{4}$ ins. long, of flattened diamond-shaped section, etched with the crowned two-headed eagle of the Holy Roman Empire and the arms of the Emperor Rudolph II. On the ricasso of the blade, which is $2\frac{1}{8}$ ins. long, is attached a small wheel-lock pistol; the wheel is on the exterior of the lock plate. The barrel, $6\frac{1}{2}$ ins. long, and partly octagonal.

German, about 1600.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate ciii., Figs. 9 and 10.

Sir Samuel describes it as "the walking staff of the Doge of Venice." He was in error when he considered it Italian.

(194)

638. Open Helmet (*Casque à l'antique*). The skull piece has a high roped comb. The umbril, which is formed of the same piece, projects to some distance over the face as in most helmets suggested on classical lines. Hinged cheek pieces. The surface decoration is divided in the following manner:—On either side of the comb is an oval panel, on the one showing a composition of Leda and the Swan, and the other Venus nursing Cupid. On either side of these medallions are panels of musical and military trophies; both the groundwork of these and that of the central medallions are plated with gold and minutely finished with an annular design. The whole edge of the comb is formed by the bodies of spirally intertwined snakes, the heads of which appear over the forehead. The bodies of these are engraved with scales and plated with silver. On either side of the skull are upright oval panels; on the obverse Horatius Cocles on the Tiber Bridge, facing the army of Porsenna; on the reverse Marcus Curtius leaping into the pit. In the triangular panels at the sides of the central composition are trophies of Roman armour, etc. In the centre of the brim or umbril is the head of Medusa, with griffins at the sides; the same ornaments are repeated on the neck guard, though the mask is that of a female in repose, with Grecian head-dress. The ear-pieces embossed with griffins. The work of this most highly-wrought helmet is embossed, chased, and the surface russeted; thick gold and silver plating are much used as an enrichment. The finer details of the armour trophies, harness, bordering to the panels, etc. is left to the gold and silver damascening, with which most of the russeted surface is relieved.

Italian (Milanese), about 1560–70.

Sir Richard Wallace purchased this casque in 1882 from Mr. Durlacher, who acquired it from a collection in Italy. It was sold for the price of £2,300.

(1283)

639. Pair of Stirrups, of Moorish fashion, copper gilt. The sides bear an elaborate strap design on a groundwork of formal scrolls, introducing masks and swags of flowers; they are decorated in panels of opaque white and green champlevé enamel. The loops for suspension are permanently rivetted in position by two rose-headed links.

Italian (Venetian), about 1630–40.

(570 & 571)

640. Iron Hat or "Chapel-de-fer." Russet surface. The skull piece is hemispherical, and slightly ridged; the brim straight, drooping slightly, and turned under at the edge to semicircular section. Round the base

of the skull are a series of rivets, with pear-shaped heads, for the attachment of the lining strap. The same rivets are repeated round the edge of the brim. The whole surface very slightly embossed, chased on the exterior, damascened, and plated with gold. On one side of the skull-piece are upright quatrefoil-shaped panels, containing figures of two of the three Theological Virtues—Faith and Hope—inscribed *SPES* and *FIDES*. On the front of the helmet is an oval Shield of Arms, surmounted by the Lion of St. Mark, inserted in an oblong panel, inscribed *MAXIMO. NON. MAGN (A)*. Classical figures on the border. The whole of the groundwork covered with trophies of Roman armour, swags of flowers and drapery. At the back is a tubular plume holder.

Italian (Venetian), about 1550.

A most important discovery in reference to this helmet was in 1907 made by Mr. Claude Phillips. On the occasion of his visit to the Museo Civico of Bologna he identified a shield exhibited there by the Royal Academy of Fine Arts as forming part of the same gala panoply of armour as the Wallace helmet. The shield does not merely resemble the Wallace helmet; there is identity of style in the construction and details of the two pieces of armour. The decoration upon the shield, which is oval in form, comprises figures of the four Cardinal Virtues—Justice, Temperance, Fortitude, and Prudence. Round the central boss of the shield runs the inscription "*POPULUS UNIVERSUS BERGOMENSIS AGRI*," which should be read in connection with the inscription upon the Wallace helmet. The librarian of the commune of Bergamo has been good enough from the archives of that city to supply the information that the arms in the centre of the shield are those of the "Bernardo of Venice," to which family belonged the Francesco who was captain of the forces of Bergamo from July 7, 1552, until August 30, 1553, at which time Constantino Priuli was Syndic. A proclamation by this Captain Francesco was made on the 19th of August, 1553, "To regulate the Taxes of the Territory," referring also to the "Military Supply" (of Bergamo). (Ducal Registers MS. 99, 15, Vol. 1, Fols. 257A to 260B.)

We may fairly infer from this rather slender chain of evidence that the fine helmet just described and the shield at Bologna together formed a gift of recognition in the latter part of the year 1553, to the Captain Francesco Bernardo and that it was the act of the "*Ager Bergomensis*" (Territory of Bergamo) to decree to him the dual panoply of armour.

Up to 1884 the shield at Bologna was exhibited in the Picture Gallery, but after that date it was placed in the Museo Civico.

The helmet Sir Richard Wallace purchased many years ago in Paris for the sum of £3,500.

(1319)

641. See **No. 639.**

(571)

642. Open Helmet (Casque), with high corded comb, pointed umbril and neck guard of the same piece, hinged ear pieces. The whole surface is blued and decorated with a fine arabesque tracery in silver azzimonia damascening; the borders, which are roped and have a sunk band following the contour, are gilt; on the right-hand side of the skull piece at the back is an escutcheon-shaped plume holder.

Probably German, about 1570.

(1284)

643 & 644. Complete Gorget, composed of two plates. The front plate extends for a depth of 10½ ins. over the chest. The border is turned under and engraved to a roped pattern, inside this is a narrow band, plated with gold, the contour followed by a row of hemispherical-headed steel rivets. The surface decoration is composed of embossing in high relief, engraving, gold and silver plating, and russetting. The design represents the siege of a town. On the front plate, a town is seen in the distance, by the walls of which flows a broad river, spanned by two stone bridges; a besieging army is landing by the help of small coracles and storming ladders. On the bridge on the right the contending forces meet in a fierce mêlée. In the extreme distance are companies of infantry and cavalry. In the foreground a commander rides away from the spectator, holding in his extended left hand a bâton. Companies of knights fully armed and musketeers hurry towards the contested bridge. At the base of the left-hand bridge, seen beyond the hillocks, are pieces of artillery. The whole composition is as though viewed from the top of a hill. The same battle occupies the back plate, but seen from a different standpoint, the town being on the left and the river (viewed in perspective) being crossed in the middle distance by the bridge. On the left a large party of knights charge down the hillside, at the base of which pass, at right angles, wagons loaded with armaments and guarded by orientals; on the right a large party of horsemen appears in the distance. In the front centre of the composition is the equestrian figure of a Venetian estradiot, wearing a mail shirt and holding in his right hand a javelin. The workmanship is French.

French, about 1615-20.

(1304 & 1305)

645. Oblong Plaque, of russet steel. Embossed, chased, plated with gold and silver, and damascened with gold azzimonia. The composition suggests a view through the corridors of a classical building, between the pillars of which are grouped figures emblematic of Music, whilst afar off appears a city. In mid air, supported on clouds and drawn by four winged horses, is a car in which are seated Venus and Adonis (?). The friezes which cross the top and bottom of the plaque display allegorical figures, strapwork, etc. $7\frac{1}{2}$ ins. by $11\frac{3}{4}$ ins. In ebony frame.

Italian (Milanese), about 1580.

(1301)

646. Upright Plaque. Embossed, chased, plated with gold and silver, and damascened with gold. In the centre is an oval panel with strapwork borders showing two smiths working at the anvil. The forge is seen in the distance. This centre oval panel is supported on the backs of two monsters which are linked together by their slender waists. At the top is a mermaid of bifurcated tail, with outstretched hands holding festoons of drapery secured at the top corners with grotesque masks, these in their turn supporting from their mouths hanging festoons of fruit and flowers. Figures of boys are seated on the strapwork corners of the oval frame. 12 ins. by 10 ins. In ebony frame.

Italian (Milanese), about 1570.

(1294)

647. Mace. The head is globular and has twenty-two pyramidal spikes. The haft cylindrical, and hollow. The grip is of square section with acorn-shaped pommel and small rondel. It is decorated with oval panels, engraved and plated with gold, and holding emblematical Roman figures, the bordering composed of small dots incrusting in silver. The groundwork entirely covered with C-shaped scrolls placed back to back and filled with minute scroll work in gold azzimonia damascening. Down the centre of the haft a fluted ornament is utilized in gold plating. The whole ground is of a russet colour.

Italian (probably Venetian), about 1560.

The formation of this curious mace, or "morning star" as it might perhaps be called, was no doubt derived from the formidable ball-headed mace with small blades inserted, which is constantly met with in Central India. See the Catalogue of the Oriental Arms of this collection now in course of preparation.

(1307)

648. Circular Shield (Rondache), the border roped. The centre of convex section, embossed with a large circular panel, with the subject of Horatius Cocles defending the Tiber Bridge. He is represented mounted and armed with a circular shield and short curved sword of falchion form. The attacking forces of Porsenna are on the left-hand side, whilst on the right are workmen and soldiers destroying the bridge. On the further shore of the river are the walls and turrets of Rome, whilst at one of the gates stands a group of warriors; the details of the armour and architecture are damascened with gold and incrustated with silver. On the band round the border are heaped together various trophies of armour and arms, and with seated and recumbent figures of warriors, amazons, amorini, etc. $21\frac{3}{4}$ ins. diam.

Italian (Milanese), about 1570.

(1293)

649. Oblong Plaque, of russet iron. Dec. in embossed work with the recumbent figure of Bellona; she is partly draped, and leans with her right arm on a quiver of arrows, her head is turned to the left, in her right hand she holds a bow, in her left an arrow; on the top left-hand corner of the composition is a figure of Cupid, a hilly landscape and view of a ruined arch in the distance. The surface is plated and damascened with gold and silver. $4\frac{3}{4}$ ins. by $8\frac{3}{4}$ ins. In ebony frame.

Probably Italian, about 1545.

The workmanship of this plaque resembles that of the oval shield No. 632.

(1313)

650. Upright Plaque, with domed top of slightly convex form, probably having formed the door of a steel overlaid cabinet or coffer. The decoration is embossed, chased, plated, and damascened with gold. The subject represented is apparently selected from Roman history. A view of a colonnade and town in the distance. 13 ins. by $7\frac{3}{8}$ ins. In ebony frame.

Italian (Milanese), about 1580.

(1287)

CASE XIII.

651. Closed Helmet. The skull piece of keel form with slightly roped edge, the chin piece opens down the side. The vizor is thick with an oblong aperture forming the ocularium, and fitting into the bevor, which is pierced on the right-hand side with apertures for breathing, the catch formed as an acorn, the lower edge is finished in a hollowed roping to fit the top plate of the gorget. Dec. with etched vertical bands with musical and military trophies, gilt on a blackened ground, borders of strap-work on the vizor and bevor.

German, about 1560.

There is every indication by the screw holes in the bevor and vizor that this helmet has formed part of a tilting harness as in the suits 729, 745, and 751.

(688)

652. Circular Vamplate, for a lance from the same suit as the preceding helmet **No. 651.** Slightly sunk border, studded with brass-headed rivets. Dec. with three radiating bands and border, etched with musical and other trophies, richly gilt on a black dotted ground. 10½ ins. diameter.

German, about 1560.

(710)

653. Guard for a Horse's Head (Chanfron). The cheek pieces are hinged, the ear plates attached by rivets, the border roped and its contour followed by a row of brass-headed rivets. Dec. with vertical bands and bordering etched and fully gilt, with a design of conventional rose branches twisted and thorned. In the centre of the forehead, attached by a screw, is a scroll-shaped shield, emblazoned with a coat of arms, etched, gilt, and enamelled, the shield encircled with the collar of the Order of the Golden Fleece, and the double-headed eagle, and surmounted by the papal crown.

German, about 1550.

(1328)

654. Circular Vamplate for a lance from the same suit as the preceding Chanfron **No. 653.** The top edge chamfered, the lower turned under to a semi-circular section, the contour followed by a row of brass-headed rivets. Decorated with vertical bands, and bordering etched and fully gilt with a design of inter-knotted rose-branches. On the polished steel panels is engraved a shield o

arms gilt and enamelled, crossed and bordered by the collar of the Order of the Golden Fleece. $11\frac{1}{2}$ ins. diameter.

German, about 1550.

(1329)

655. Sword, blackened hilt. Vase-shaped pommel and straight quillons, wire-bound grip. Dec. with chiselled strapwork masks, etc., gilt ground. The blade, of flattened hexagonal section, partly grooved, and with a ricasso, 31 ins. long.

Italian, about 1610.

(142)

656 & 657. Pair of Spurs. The heel straps are of oblong section. The necks first curve upwards and are formed as terminal female busts. The neck then slopes downwards at an obtuse angle, carrying a five-pointed star-shaped rowel, each point chiselled as a mask with a pointed beard. The whole decoration consists of minutely chiselled panels of pastoral subjects, with figures in the costume of about 1635; grotesque masks and scrollwork. The surface is of a dark blue colour.

French, about 1640.

This pair of spurs have for their surface decoration finer chiselling in low relief than any individual piece in this collection; but the details of the costume, etc. require for their full appreciation the assistance of a magnifying glass. The minuteness of the workmanship is apt to be passed over, owing to the sombre colour of the surface.

(599 & 600)

658 & 659. Pair of Stirrups, of brass, of inverted U-shaped form; from the side view they are $1\frac{1}{2}$ ins. wide at the base, the treads are oval and have two bars across the centre, at the top is a hinged swivel for suspension. They are decorated with bands of champlévé enamel running down either side, composed of a formally arranged design of vine foliage, the groundwork filled in with white, blue, and yellow.

English work, about 1660.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate cxxxi., Fig. 4.

(566 & 567)

660 & 662. Pair of Stirrups, of inverted U-shaped form; from a side view the plate narrows from $2\frac{3}{8}$ ins. in width at the base to $1\frac{1}{2}$ ins. at the top; the treads are oval. The whole surface is dec. with interlaced

chiselled and chased arabesques and scrollwork, introducing in the strap-guards the arms of Ladislaus II., Chief Burgrave of Bohemia. On the panels below the treads are plaques of sporting dogs and hares; round the borders is an appliqué band chiselled with a cross hatched ornament.

German, about 1580.

In the first and fourth quarter are the arms proper of the family of Lobkowitz, which in this instance appertain to Ladislaus II., Chief Burgrave of Bohemia, upon whom the Emperor Maximilian II. bestowed the Lordship of Neustadt. He was born in 1502 and died in 1584.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate cxxxi., Figs. 1 and 2.

(601 & 635)

- 661. Circular Shield (Rondache).** The surface now of a blackened colour, convex in section, the border turned under to a semicircular-shaped edging, and closely followed by a row of small spherical-headed rivets for the attachment of the lining strap. The centre is occupied by a panel formed almost to a double circle. In this, is most delicately embossed and chased in low relief a composition intended to represent the retreat of Charles Brandon, Duke of Suffolk, following his march on Paris. He advanced within eleven leagues of Paris, burning and plundering on his way, in order, at the instigation of the Duc de Bourbon, to crown his Sovereign, Henry VIII., as King of France. The English army was defeated through the French calling out the levy, *en masse*, in aid of the army under Trémouille. The extensive landscape represented, according to Sir Samuel Meyrick, "is that from the mouth of the Somme to the bridge of Bray, and of the coast as far as Calais." In the foreground is the French infantry flanked by cavalry and artillery. In the distance are views of various fortified towns and small companies of the conflicting armies, seen between the hills. Of the two angles that form the central panel into its double-circle form, the top one is filled with an oval crowned escutcheon of the Arms of France, encircled by the collar of the Order of St. Michael, instituted by Louis XI. in 1469. This is supported by two nude recumbent figures of boys, and behind them appear griffin-like monsters bound by ribands. In the bottom compartment are two recumbent partly draped female figures, possibly representing Bellona and Minerva, whilst behind and around them are grouped their respective attributes. The narrow riband borders

to these compositions have formerly shown damascened Latin inscriptions, which have now almost entirely perished ; but among other words can be traced

T ANGLORVM . . . O . . .

The bordering of this fine shield is composed of fourteen dolphins in seven different attitudes, and as many crabs, placed alternately. The groundwork from which they are embossed is engraved with a waved design.

French workmanship, not later than 1590.

This shield was exhumed in France. Although it has suffered considerably from rust oxidisation and from the pickaxe which was struck through it, breaking it into three parts, it still remains as a record of the ultra-refinement of embossed ironwork. We are able to see from the slight traces which remain, that its whole surface was originally enriched with gold and silver overlaying and damascening. This, however, according to Mr. Skelton, "was removed to "gratify the avarice of the finder." It was rescued from entire destruction by Count Vassali, into whose collection it passed and under whose guidance it was most carefully and skilfully restored. From his keeping it passed to the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and is illustrated in "The Engraved Illustrations of Ancient "Arms and Armour," by Joseph Skelton, F.S.A., Vol. I., Plate xlix., and L. A, and B. Sir Samuel states that it was the shield of Francis I., to whom it was presented by the people of Paris, and was in all probability executed from a design of Giulio Romano, or Primaticcio. This most interesting assertion cannot, however, be accepted, as from its general style and workmanship it cannot be placed earlier than about 1585. The deciphering of the central battle scene is taken from Sir Samuel Meyrick's admirable work.

(1279)

662. See **No. 660.**

(601)

663. Complete Guard for a Horse's Head and Neck

(Chanfron, with Hinged Crinet and Mainfaire of twelve plates). The borders are slightly roped. The inside edges of the eye apertures are guarded by narrow flanged plates rivetted on. The cheek pieces are rivetted on down the sides. The plate covering the nostrils, the outline of which greatly extends, is also rivetted, as are the ear plates. The contour of the edge is followed by a row of brass-headed rivets. Dec. with radiating curved slightly sunken bands, from the centre to the edge of the chanfron, etched with birds, satyrs, and scrolls, gilt on a blackened ground. The same decoration borders the plates of the mainfaire, down each side of which is a vandyked fringe of mail ; this has been added, and is of

Oriental mail. In the centre of the forehead is a spirally fluted spike, and above this a plume holder, in gilt brass.

German, about 1540-50.

(283)

664 & 665. Pair of Spurs, with heel straps of semi-circular section, short necks set on at an obtuse angle. and rowels formed as five-pointed stars. Thickly incrustated with winged terminal figures, masks, scrolls, and monsters in silver on a russet ground.

North Italian, about 1590.

(629 & 630)

666. Sword of Henry, Prince of Wales, son of King James I., and elder brother of King Charles I. The pommel is large and spheroidal, the quillons straight and of oval section, issuing from a central block which overlaps the blade on either face; a formation similar to that of the pommel, but smaller, is at the end of each quillon. The grip is bound with silver wire. The hilt is decorated with circular panels containing heads of Roman emperors, between which are bunches of fruit and flowers, from these, hung by ribands, appearing trophies of Cupid's masks, etc., thickly incrustated in silver. The groundwork gilt, now somewhat corroded. The blade, $32\frac{1}{4}$ ins. long, of flattened lozenge section, the ricasso is grooved, and inscribed on either face—

CLEMENS HORNN.

ME FECIT SOLINGEN.

and with the mark of that maker the impressed unicorn head. The blade is russeted to a distance of 8 ins. from the hilt, where it is damascened in gold azzimonia, with laurel wreaths, the Prince of Wales' feathers and the initials H P. At the base is an inscription; unfortunately so many of the letters are obliterated as to render it unintelligible.

The hilt is of Italian workmanship, about 1605.

This sword may possibly be part of the gift sent by Louis, the Dauphin, son of Henry IV., of France, in 1607, to Henry Prince of Wales; for it comprised "a suit of armour well gilt and enamelled, together with pistols and a sword of the same kind and armour for a horse." This supposition is supported by comparison of the decoration of the blade of this sword with that of the dagger No. 669. For although the blade was made by the well-known smith Clemens Horn, of Solingen, it was undoubtedly decorated by the same hand as the Henry IV. dagger, **No. 689** in this collection, which is known to be of French workmanship.

(1302)

667. Closed Tilting Helmet. The skull piece has a finely-moulded comb, slightly roped at the top. The chin

piece opens down the side. The vizor and bevor in one plate of considerable thickness. The ocularia narrow, and set back at a distance $1\frac{1}{2}$ ins. from the contour of the bevor, which is pierced with ten upright slits for breathing purposes. The lower edge of the helmet is hollowed to a roping to fit the top plate of the gorget, but has also three extra plates which are attached by three screws and form a species of gorget plate. An extra tilting piece attached by two screws reinforces the entire upper portion of the left-hand side of the helmet, which in a "course" is the most vulnerable and exposed. The entire surface is decorated with an etched interlaced design and fully gilt. It weighs 10 lbs.

German (Saxon), about 1570.

The condition of this helmet is most remarkable, the burnished gilding in places being as fresh as the day it was applied.

(1282)

668. Right-hand Gauntlet of Henry, Prince of Wales son of King James I., and elder brother of King Charles I.; made by the royal armourer, William Pickeringe, in the style of the armourer Jacob Topf alias Jacobi. The outside plate of the cuff is bell-shaped and pointed. The interior, formed of four plates, connected by almayne rivets. The metacarpal plates are five in number. On the knuckle plate are four hollowed bosses, into which fitted the knuckles. Both the thumb piece and the fingers are scaled. The surface decoration consists in two slightly sunken vertical bands, deeply etched with an interlaced strapwork design introducing the crowned letters **H P.** The panels between the sunken bands are blued, and have on them the thistle and Tudor rose, connected by knotted work sunk and etched. The whole of the sunken and etched work is fully gilt. The plates are connected and the lining retained by brass-headed rivets.

English, about 1610-1612.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate lxxviii.

It is generally believed that the suit to which this gauntlet belonged was made between the years 1610 and 1612, when the young Prince Henry was created Prince of Wales, on which occasion, under the name of Mæliades, Lord of the Isles, he caused a challenge to be issued to all knights in Great Britain. He was then not sixteen years of age.

There is in the State Paper Office an original warrant, dated July 11, 1614 (nearly two years after the death of the

Prince), directed by King James I. to the Commissioners of the Office of High Treasurer of England, stating:—
"Whereas there was made in the office of our armory of Greenwich, by William Pickeringe, our master workeman there, one rich armour with all peeces compleate fayrely guilt and graven by the commaundement of our late deere sonne Prince Henry, which armour was worth (as we are informed) the somme of three hundred and forty poundes, whereof the said William Pickeringe has received of our said late deer sonne the somme of one hundred and forty poundes only, soe as there remayneth due unto him the somme of two hundred poundes."

There can be little doubt that this gauntlet is from the suit referred to above. The greater part of this suit, with many of its extra tilting-pieces, is still in His Majesty's collection in the guard-room at Windsor Castle.

(1303)

669. Dagger of Henri IV. of France, which was given, together with its rapier, by the City of Paris to the King on the occasion of his marriage to Marie de Médicis in 1599. The hilt is entirely of russet steel. Flattened oviform pommel, grip, drooping quillons, ending in flattened lobes, single ring guard. The whole is decorated with gold azziminia damascening in a design of branches of palm, the double H (HENRI) many times repeated, also the double M (MARIE), the collar and order of the Saint-Esprit and the inscription on the quillons and ring—

ACET HENRYS VAINQVEVR
 DE PARTENT DE BONHEVR
 ORDINAIR AVX MERVEILLES
 LA ASTRE PLVS FIDELES

The blade, 9½ ins. long, a flattened ridge running its whole length; strong ricasso. It is also decorated with gold azziminia damascening with a large crowned double H on the ricasso, down the face, palm leaves and the following astrological inscription on the front face VICTORIA REGIS, on the reverse—

JUPITER ET VENUS SONT D'HEUREUSE INFLUENCE,
 SATURN AVEC MARS TRÈS MALIGNS PERVERS
 MERCURE ET (LE) SOLEIL ET LA LUNE EN PUISSANCE
 MÉDIOCRE, EN LEUR TOURS GOUVERNENT L'UNIVERS

This fine dagger is further enriched with twenty oval plaques of mother-o'-pearl in the hilt and down the face of the blade. The plaques in the pommel engraved

JE RESTE A LA FORCE
 PRVDENCE MESVRE
 LA . . . DE TOVTE CHOSE

on the remaining ones, the letter H, the arms of Navarre and the fleur-de-lys.

French, dated 1598.

The rapier, to match this dagger, is in the Musée d'Artillerie, No. 380 J of the present catalogue. The inscriptions on the rapier describe the principal victories of the King before and after his ascension to the throne. They are in French and Latin; in the dagger considerable difficulty has arisen in deciphering the lettering, the rust oxidation having eaten beneath, and removed a considerable portion of, the gold azziminia damascening.

(1306)

670. Closed Helmet. The skull piece is made in two halves and joined along the top of the comb, which is flat and has a roped edge. The chin piece opens down the side, and is in one with the deep pointed gorget plate. The plate at the back is also in one with the skull. The vizor has a wide ocularium, fitting into the bevor, the top edge of which is roped. With the exception of the sides of the comb the whole surface of the helmet is embossed in low relief and chased with a spirited equestrian encounter. The warriors are clothed in classical armour; some, however, are curiously armed with wheel-lock pistols. In the centre of the gorget plate is seated the allegorical winged figure of Fame, on either side of which are groups of warlike trophies. The comb is decorated on either face with six compartments containing the heads of cherubs.

Probably French, about 1570.

The present surface on this highly wrought head-piece is that of bright steel with gilt bands round the border. The original colour was a blue black. As a defensive piece it leaves much to be desired, but the embossing is of high quality, the groups admirably composed and the drawing careful and finished.

(1258)

671. Sword, russet-hilt. Vase-shaped pommel, pilaster-shaped grip, diagonally-curved quillons of oval section, and terminating in a like form to the pommel. Dec. with a spirited design of small vases, leaf work, and interlaced scrolls damascened in gold azziminia. The blade, $34\frac{1}{4}$ ins. long, tapering to a point, a waved appearance is given by the edges being clamped on alternate sides.

Spanish, about 1540.

(1343)

672 & 674. Pair of Stirrups, of bronze gilt. In the form of an arch. From the side view they widen from $1\frac{1}{8}$ ins. at the top to $2\frac{3}{4}$ ins. at the tread, which is slightly

oval and filled in with a pierced and engraved design of interlaced knotted work. The sides are decorated in low relief with caryatid female figures supporting on their heads baskets of fruit, on which stand eagles, whilst at the base are seated figures of river gods; the whole of the groundwork is formed of strap and scroll work. Rectangular buckles are provided for suspension purposes.

French, about 1560.

From the collection of M. Henry Courant.

From the collection of the Count de Nieuwerkerke.

(568 & 569)

673. Circular Shield (Rondache). Convex centre, flattened border, turned under at the edge to a roping, the contour followed by a row of brass-headed rivets by which is secured, with brass rosette washers in the interior, the original blue velvet lining and fringe, a part of which remains. The whole surface is decorated by compartments, formed in concentric circles worked with a graving tool, the subjects fully gilt on a blued ground. In the centre of the shield is screwed a spike, of diamond-shaped section, securing two leaf ornaments, and beneath them is engraved the maker's name—

HIER · SPACINVS · MEDIO · BON · FACIEBAT.

(MADE AT BOLOGNA BY HIERONYMUS, SPACINUS OF MILAN.)

22 $\frac{3}{4}$ ins. diameter.

Italian (Milanese) work, about 1590.

In the smaller band around the central spike are the twelve signs of the zodiac, each contained within the entwined dolphins' tails, which form the arms of female termini that separate the subjects underneath. These are all from classical mythology, and occur in the following order:—(i) Mercury destroying Argus; (ii) Phaeton overturning the Chariot of the Sun; (iii) the Rape of Europa; (iv) the Dragon devouring the companions of Cadmus; (v) Perseus cutting off the head of Medusa; (vi) Lycaon preparing human Flesh; (vii) Jupiter changing the Lycian rustics into frogs to avenge Latona; (viii) Apollo slaying Marsyas; (ix) Jason and the Golden Fleece; (x) Hercules carrying off the apples from the Garden of the Hesperides; (xi) Dædalus and Icarus; (xii) Apollo and Daphne. Below this second row of subjects is another set of twelve panels with intertwined snake borders decorated with subjects from the History of Charles V., in the following order:—(i) Charles as King of Spain, seated on his throne with attendants; (ii) the Battle of Pavia (1525), with the capture of Francis I., King of France; (iii) Retreat of the Turks driven before Charles and his brother Ferdinand, King of Hungary, in 1532;

(iv) the Death of the Duc de Bourbon; (v) the Siege of the Castle of Saint-Angelo, in which is imprisoned Pope Clement VII.; (vi) the Deliverance of the Christian Captives in Africa by Charles; (vii) The Emperor Charles' invasion of France in 1536; (viii) Submission of the Duke of Cleves to the Emperor Charles in 1543; (ix) the Invasion of Champagne by the Emperor Charles in 1544; (x) the Proposals of Peace from the Protestants; the King in the centre, his brother Ferdinand, King of the Romans, on the right, Maurice, Duke of Saxony, on the left; (xi) the Submission of the Protestant Cities in 1546; (xii) the Submission of the Landgrave of Hesse in 1547. The exterior circle consists of twelve oblong panels containing the following Biblical subjects:—(i) The Creation; (ii) the Angel appearing to Adam in Paradise; (iii) the Creation of Eve; (iv) the Temptation in the Garden of Eden; (v) the Rebuke of Adam and Eve; (vi) the Angel driving them from Paradise; (vii) Adam tilling the ground and Eve in sorrow; (viii) the Murder of Abel; (ix) Cain hiding himself; (x) the Entrance into the Ark; (xi) the Deluge; (xii) the Covenant made with Noah.

The scenes representing the victories of the Emperor Charles V. are apparently taken from the designs by MARTIN VAN HEEMSKEERCK, copies of which (dated 1555, and published at Amsterdam by HIERONYMUS KOCK) are in the British Museum).

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. I., Plate liii. Sir Samuel there describes it as the Target of Charles V. It is, however, of considerably later date. The style of its workmanship belongs to the last quarter of the 16th century.

(1330)

674. See **No. 672.**

(569)

675. Sword. Russet hilt; fanciful fish-tail shaped pommel, and ends to the quillons which curve strongly towards the blade; single ring guard. Dec. with chiselled acanthus leaves, and arabesques in gold azziminia. The grip of light wood. The blade, 41½ ins. long, of flattened hexagonal section, grooved the whole way down the face. An armourer's mark on the ricasso.

Italian, about 1530.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate ciii., No. 1.

(903)

**EXPOSED ON THE WALLS IN GALLERY VI,
STARTING ON THE LEFT-HAND SIDE OF
THE ENTRANCE DOOR.**

676. Heavy closed tilting helmet. The comb is high and slightly roped. The chin piece opens down the sides. The bevor, of great thickness, reinforces the front of the skull, pierced with two narrow ocularia, lying $1\frac{1}{2}$ ins. back from the top of the bevor, which is thick and pierced on the right-hand side with thirty-two small circular holes for ventilation. Two gorget plates at the back—single plate of greater depth in the front—the contour followed by brass-headed rivets.

German, about 1590.

This helmet retains much of its original lining.

(439)

677. Half Suit of Armour. The borders are turned under to a semi-circular section and followed by a row of brass-headed rivets. Dec. with deeply incised and engraved parallel lines.

Probably French, about 1610.

Consisting of—

Cabasset or Pot Helmet. The skull piece is made in two halves and joined down the comb; straight brim; round the base of the skull is a row of brass-headed rivets with fluted rosette-headed washers, these secure the lining cylindrical plume holder.

Gorget, of one plate.

Heavy Breastplate, with tapul.

Backplate.

Tassets, of six plates.

Shoulder Plates (Pauldrons), of nine lames, coming far down the arm and so dispensing with the rerebrace; with this half suit would be worn the long elbow, or bridle, gauntlets.

Belonging to this half suit is the circular shield No. 683.

From the collection of M. Henry Courant.

From the collection of the Count de Nieuwerkerke.

The suit in the Musée d'Artillerie, No. G. 122, made for and worn by Henri IV. of France, closely resembles this half-suit in form and affords strong corroborative evidence as to its date and nationality.

(855)

678. Closed Helmet, for tilting. The skull piece is of keel form, slightly roped at the top, the chin piece opens down the sides. The vizor is large and of great weight, $\frac{1}{4}$ of an inch thick in places, with a narrow ocularium; the bevor has a small trap door on the right-hand side and the screw holes required for fixing on the *grande-garde*. The lower edge of the helmet is finished by a hollowed roping, to fit over the top plate of the gorget.

German, about 1590.

This helmet much resembles those on the suits Nos. 729, 745, and 751.

(859)

679. Backplate, slightly roped border. Dec. with vertical radiating bands, etched with trophies, etc., two raised circular medallion portraits between the shoulder blades.

North Italian, about 1600.

(1020)

680. Rapier, with blackened hilt. Elongated oviform pommel quillons curving in the opposite directions, two bars, and *pas d'âne*, wire-bound grip. Dec. with roughly chiselled heads, etc. The blade, $37\frac{1}{2}$ ins. long, of lozenge section. inscribed . . . IHN VALENCIA.

Probably German, about 1620.

(524)

681. Sword. Inverted vase-shaped pommel, flat knuckle guard, diagonally fluted quillons, terminating in riband design, two rings, and strong *pas d'âne*, wire-bound grip. Dec. with chiselled acanthus leaves and masks. The blade, 34 ins. long, of flat, hexagonal section, grooved and inscribed I. H. S.

Italian, about 1610.

(503)

682. Rapier, blackened hilt, flattened cylindrical pommel, diagonally curved riband quillons, single ring, *pas d'âne*, and double riband counter guards, wire-bound grip. Dec. with chased panels of classical figures, fruit, and fluting. The blade, of flattened hexagonal section, grooved and inscribed I A C O L V S, and on the reverse ME FECIT. $35\frac{3}{4}$ ins. long.

Italian, about 1610.

(122)

683. Circular Shield (Rondache), belonging to the half-suit No. 677, $23\frac{3}{4}$ ins. diameter.

(856)

684. Closed Helmet. The skull piece has a low comb; the chin piece opens down the side; the vizor, which is thick and reinforces the whole of the front of the skull, is pierced with double apertures forming the ocularia, and below

that with small circular holes for ventilation ; it fits into the bevor, which is pierced on the left-hand side with an annular arrangement of ventilation holes. The lower edge of the helmet finishes in a hollow roping, to fit the top plate of the gorget. Brass tubular plume holder at the back. The whole surface is decorated with vertical bands etched with trophies of arms bordered by roping. In the groundwork of the etching are traces of gilding.

Italian, about 1600.

(539)

685. Grande-Garde, or extra tilting shield for protection of the left shoulder, chest, and neck. The outside surface is broken up by trellis bars passing across from side to side.

German, about 1590.

(415)

686. Rapier. Fluted flattened cylindrical pommel, knuckle guard, single quillon, two rings, large *pas d'âne*, with two up-curved projections from the lower ring, fluted wood grip. Dec. with slight rows of punching. The blade, 38½ ins. long, strongly ridged, and doubly grooved.

German, about 1620.

(497)

687. Rapier, blackened hilt. Fluted depressed pommel, diagonally curved quillons, single ring and two counter guards, curving up at right angles from the ends of the *pas d'âne*, spirally wire bound grip. Dec. : cockle shells chiselled at the ends of the quillons and counter guards and centre of the ring. The blade, 36 ins. long, grooved the whole length, inscribed

ANTONIO PICININO.

Italian, about 1610.

(231)

688. Rapier, blackened hilt. Spirally-fluted oviform pommel, knuckle guard, single quillon, two rings, large *pas d'âne*, with two up-curved projections from the lower ring, wire-bound grip. The blade, 37 ins. long, back edged within 13 ins. of the point, and trebly grooved

German, about 1620.

(493)

689. Half Suit of Armour. The borders are slightly roped, and studded with steel-headed rivets. Dec. : none.

German, about 1630.

Consisting of—

Closed Helmet. The skull piece has a low roped comb ; the chin piece opens down the side. It has a hinged pointed umbril, and to that is rivetted the

bevor, pierced with apertures for sight and ventilation. The lower edge of the helmet terminates in a hollow channelling to fit the top plate of the gorget.

Gorget, of three plates.

Breastplate. Slightly ridged hollowed gussets.

Shoulder Plates (Pauldrons), of seven plates.

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes).

Gauntlets (the fingers missing).

Backplate.

The helmet of this suit retains its original quilted red silk lining and canvas coif.

(844)

690. Closed Helmet. The skull piece of graceful keel form. The chin piece opening down the sides. The vizor pierced with horizontal ocularia and fitting beneath the top of the bevor, with two holes on either side for the attachment of an extra tilting piece. The bevor pierced with 28 oblong and circular holes for ventilation, a gorget of two plates. Dec. with sunk bands and roped borders.

Spanish, about 1560.

(100)

691. Hafted Weapon (Partisan). The blade is slightly ridged, the edges are parallel one with the other, the two lateral projections, at the base of which form together a crescent shape; plain haft-socket. The surface is etched with a crowned shield of arms of Bavaria, encircled with the collar of the Order of the Golden Fleece. The groundwork is formed of trophies of various arms, on the haft socket is a circular panel with the monogram M . V . W . and the date 1615.

Bavarian, dated 1615.

(959)

692. Small Hafted Weapon (Spontoon or Partisan). Ridged blade, with treble curved projections at the base, faceted haft socket, with a lateral projection at right angles curving upwards. Dec. with two engraved coats of arms on a groundwork of scrolls partly gilt.

French, about 1650.

(1097)

693. Hafted Weapon (Partisan), with ridged blade, and with double crescent projections at its base, faceted haft socket, with two turned rings. The blade dec. with

(W.C. A.)

N

engraved equestrian figures combatting and acanthus leaf scrolls.

Probably Polish, about 1680.

In form the partisan is of an earlier type, but the engraving, from the costume and style, cannot be older than the date given.

(375)

- 694. Circular Shield** (Rondache), *en suite* with the half suit **No. 704**, convex centre, armed with a spike. Roped borders, studded with copper-headed rivets. Dec. with six deeply etched radiating bands and border of an egg and tongue ornament, having six kite-shaped panels between containing classical figures. 22 ins. diameter.

Italian, about 1580.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(1081)

- 695. A Suit of Tilting Armour.** Dec. with slightly roped borders, studded with brass-headed rivets.

German, about 1580.

Consisting of—

Closed helmet, with graceful comb of keel form, the chin piece opening down the side, strong and heavy bevor and vizor, the latter with spring catch and with leather thong attached, the bevor pierced on the right-hand side with thirteen apertures for breathing purposes. The gorget of the helmet is composed of three plates.

Gorget of three plates.

Breastplate without gusset plates, or flanging, a row of four holes on the right-hand side for the attachment of the lance rest.

Tace of one plate.

Tassets of four plates.

Backplate.

Loin Plates (Garde-de-rein) of one plate (detachable).

Shoulder Plates (Pauldrons) of six lames coming well forward on the breastplate.

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes). To the left coude is attached by a screw a small extra tilting elbow guard.

Fingered gauntlets with pointed cuff.

Thigh Plates (Cuisses) of four plates detachable in the centre.

Knee Plates (Genouillères) of five plates.

Greaves (Demi-jambs).

The suit has upon it an armourer's mark, a shield containing the letter W, probably that of one of the WOLF family of Landshut, armourers who worked for Philip II of Spain.

The absence of sollerets was no doubt made up for by the use of large protecting stirrups such as those **Nos. 1314 & 1315** in Gallery V. They were much in vogue at this period, the solleret being practically discarded as a useless and cumbersome defence to be worn only in pageants.

(125)

696. Hafted Weapon (Halberd), with S-shaped blade drooping fleur-de-lys-shaped beak, and ridged tapering spike. Dec. with the arms of Saxony and strapwork, etched.

German, about 1620.

(481)

697. Small Hafted Weapon (Partisan), strongly ridged blade, the lateral projections formed as two shields pierced with the arms of France and Navarre, the piercing on the top edge forming crowns, octagonal haft socket with two large pyramidal-headed rivets. Dec. : none.

French, about 1650.

(106)

698. Hafted Weapon (Halberd), ridged spike, crescent axe blade, and drooping beak. Dec. with the Burgundian ragged staff and fire steel, etched on a black ground, the date 1593 and the initials E. E. above. On the other face, the same initials and date, and a crowned shield of arms encircled with the collar of the Order of the Golden Fleece.

German, dated 1593.

(1013)

699. Open Helmet (Morion). The skull piece is without a join; it has a roped comb 4 ins. high. The brim is highly curved and slopes downwards, ending in a roped edge. Dec. with a strapwork design of panels containing classical figures, trophies of arms, etc., deeply etched, and with traces of gilding. Around the base of the skull is a row of brass rosette-headed rivets for the attachment of the lining strap: brass shield-shaped plume holder.

Spanish, about 1580.

(839)

- 700. Breastplate**, of slight peascod form, etched in vertical bands with oval panels of figures, scrolls, etc. ; a tace of one plate attached.

Italian, about 1600.

(291)

- 701. Rapier.** Spirally-fluted oviform pommel, knuckle guard, curved quillons, and three bars, spirally-bound wire grip. Dec. with rope pattern bars. The blade, $42\frac{1}{2}$ ins. long, of diamond section, with the name **GASTIONE FRANCESCHO.**

Italian, about 1625.

(530)

- 702. Sword.** Facetted, inverted pear-shaped pommel, diagonally curved quillons, flattening to riband ends, single ring and *pas d'âne*, with two upcurved counter-guards from the base. Dec. with chiselled, fluted, and linked design. Wire-bound grip. The blade, 35 ins. long, $1\frac{3}{4}$ ins. wide, of flattened hexagonal section, grooved near the hilt, and inlaid with the Imperial orb in brass.

Italian, about 1600.

(883)

- 703. Rapier**, blackened hilt. Inverted pear-shaped pommel, straight quillons, swelling slightly at the ends, knuckle guard, three bars and counter guards, the grip spirally bound with wire. Dec. with the hilt entirely chiselled in a basket-work design. The blade, of flattened lozenge section, doubly grooved the whole length, the name **ANDREA FERARA** four times repeated, strong ricasso. $45\frac{1}{2}$ ins. long including the ricasso.

Probably Italian, about 1630.

(58)

- 704. Half Suit of Armour**, with slightly roped borders, and studded with brass-headed rivets. The whole surface dec. with vertical bands and bordering, etched with an egg and tongue ornament, bordered on either side by a close row of crescents. On small kite-shaped panels upon the coudes are allegorical female figures of Fortitude and Justice.

Italian, about 1580.

Consisting of—

Open Helmet (Cabasset), with pear-shaped skull and flat brim. Around the base of the skull are a row of rosette-headed brass rivets for the attachment of the lining strap.

Gorget of three plates.

Breastplate of a peascod form, laminated gussets.

Backplate.

Tace of one plate.

Tassets of twelve narrow plates.

Shoulder Plates (Pauldrons) of seven lames.

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes).

Belonging to this half suit is the shield No. 694.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(1080)

- 705. Open Helmet** (Morion). The skull piece, which is entirely forged from one piece of metal, has a roped comb, $4\frac{1}{2}$ ins. high (the highest in this collection). The brim is strongly curved, slopes downwards, and finished by a roping; a row of brass-headed rivets for the attachment of the lining strap round the base of the skull. The whole dec. with a deeply etched design of vertical bands, of scrolls, classical warriors, and on the comb two circular panels with portrait busts.

Italian, about 1590.

(852)

- 706. Boy's Breastplate**, slightly roped border. Dec. with incised lines. See for the Backplate, **No. 712.**

English, about 1630.

(469)

- 707. Rapier**, blued hilt. Fluted, partly cone-shaped pommel, knotted knuckle bar, quillons, and three bars, wire-bound grip. The blade, $44\frac{1}{2}$ ins. long, flattened hexagonal section, partly grooved and inscribed—

· MIOENEVENDO ·

· LIDEVLENEELO. ·

German, about 1615.

(528)

- 708. Rapier.** Flattened oviform pommel, straight quillons of flat section, knuckle guard, spirally-curved counter guard, and ring fitted with a shell, wire-bound grip. Dec. with engraved hair ornament. The blade, of hexagonal section, and partly trebly fluted, $41\frac{1}{2}$ ins. long.

Italian, about 1630.

(127)

- 709. Rapier**, blued hilt. Facetted cylindrical pommel, flattened knuckle guard, and single quillon of hexagonal section, widening slightly at the ends, two bars and large pas d'âne, copper wire-bound grip. Dec. with a punched design of scrolls. The blade, 39 ins. long, of flattened hexagonal section, grooved and inscribed—

TENGO LAMBAR.

E. R. R.

German, about 1620.

(559)

710. Half Suit of Armour, slightly roped border followed by a row of brass-headed rivets. Dec. with vertical bands and bordering, etched with trophies of arms, etc., and circular medallion portraits in the usual manner of the demi-suits of the last years of the 16th century.

Italian, about 1580-90.

Consisting of—

Closed Helmet. The skull piece has a corded comb; the cheek piece opens down the side; large vizor with two oblong apertures forming the ocularia; narrow bevor with an annular arrangement of piercings on the right-hand side for breathing purposes; three gorget plates attached.

Gorget, of three plates.

Breastplate, of peascod form, roped and laminated gussets, and in one with the tace.

Backplate.

Tassets, of six plates, with rounded ends.

Shoulder Plates (Pauldrons), of eight lames, differing slightly in form, the right more hollowed in the third plate to give freer movement to the sword arm.

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes).

Fingered Gauntlets, with bell-shaped cuffs. The fingers now wanting.

(1125)

711. Open Helmet (Morion), the skull piece of which is made in two halves, but the join cleverly concealed. It has a roped comb $4\frac{1}{4}$ ins. high, strongly curved brim, roped edge, and is studded round the base of the skull with a row of brass-headed rivets for the attachment of the lining. The whole surface is boldly etched with interlaced strapwork panels of figures and trophies of arms. On either side of the comb is a classic arch framing the figure of a horseman.

North Italian, about 1600.

(355)

712. The backplate to No. 706.

(462)

713. Rapier, blackened hilt. The pommel formed as a turbaned head, knuckle bar, curved quillons, and three bars, wire-bound grip. Dec. with the centres of the bars and knuckle bars, and ends of the same and quillons chiselled with cockle shells, the rest of the hilt of

scaled design. The blade, $44\frac{1}{4}$ ins. long, of flattened hexagonal section, partly grooved.

Italian, about 1620. (522)

714. Rapier, entirely blued hilt. Facetted globular pommel, knuckle guard, straight quillons, of hexagonal section, swelling slightly at the ends, and three bars, wire-bound grip. Dec.: none. The blade, of flattened diamond section, grooved and inscribed I · H · S; armourer's mark on the ricasso. 42 ins. long.

Italian, about 1620. (98)

715. Rapier. Facetted cylindrical pommel, curved quillons, knuckle guard, three bars and single shell. Dec.: none. Copper wire bound grip. The blade, 46 ins. long, grooved, marked • X X X •.

German, about 1620. (23)

716. Half Suit of Armour, with slightly roped borders. Dec. with vertical bands and bordering deeply etched, with trophies of arms, etc.

North Italian, about 1610.

Consisting of—

Pear-shaped Open Helmet (Cabasset), with flat brim. The base of the skull studded with brass rosette-headed rivets, to carry the lining strap.

Gorget, of two plates.

Ridged Breastplate, with roped turnover and gussets.

Tace, of one plate of the same piece as the breastplate.

Tassets, of one plate, but engraved with lines to represent six plates.

Backplate.

Shoulder Plates (Pauldrons), of seven lames.

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes).

Gauntlets, with bell-shaped cuffs, the fingers wanting.

Knee and Thigh Plates (Cuisses and Genouillères). See **Nos. 1167 & 1169**, Gallery V; if not belonging are alike in decoration.

(911)

717. Open Helmet (Morion), with high corded comb and slightly drooping brim, upturned at the ends and finishing in a roped edge. Studded with a row of brass-headed

rosettes round the bottom of the skull for the attachment of the lining strap. Dec. with two circular etched panels showing respectively Mutius Scaevola and Judith with the head of Holofernes: scrolls on the groundwork.

Italian, about 1570. (544)

718. Breastplate, of peascod form, with roped turnover at the top, and sunk V-shaped band. The gussets wanting. The whole surface is decorated with deeply etched leafy scrolls, and with a grotesque winged figure in the centre.

North Italian, about 1590. (361)

719. Rapier. Blued hilt, faceted globular pommel, straight octagonal quillons swelling at the ends, knuckle bar and three counter guards, wire-bound grip. Dec.: none. The blade, 37 ins. long, of flattened hexagonal form, grooved, and with the wolf mark in brass, strong ricasso.

German, about 1600. (509)

720. Rapier, blued hilt. Oviform pommel, straight quillons of circular section swelling at the ends, two rings and strong pas d'âne, wire-bound grip. Dec.: none. The blade, 39½ ins. long, of flattened hexagonal section, partly grooved, inscribed—

SEBASTIAN HERNIE.
HERNIE SEBASTIAN.

Spanish type, about 1620. (533)

721. Rapier, blackened hilt. Fluted globular pommel, knuckle guard, straight quillons of hexagonal section, and two bars, wire-bound grip. Dec.: none. The blade, 38½ ins. long, partly of flattened hexagonal section, trebly fluted and inscribed
WEILHEIM TESCHE VON
VIRSBERGH HISO IN ALMANIA ME FECIT.

German, about 1620. (525)

722. Hafted Weapon (Hunting Glaive), with strong back edged blade, slightly moulded at the haft socket, gilt and screwing into the haft. Down the back edge of the blade is inscribed, 29 DU MANUFACTURIER I.: PHIT: KUSCHBAUM A SOLINGEN. Dec. with a coat of arms on either side etched and gilt, with the quarterings of AUSTRIA and the Duchy of BURGUNDY.

German, about 1670. (41)

723. Processional Hafted Weapon (Glaive). The blade is 8½ ins. wide, 32½ ins. long, and on one side are projections, shaped to the outline of two seated lions. It is

roughly engraved on one side with the arms of a Doge, a warrior in Roman armour on the opposite face fully gilt. At the base of the blade is a spirally-fluted ball into which screws the haft socket. Octagonal wood haft covered with velvet.

The authenticity of this very clumsy and poorly-fashioned glaive is open to serious question. It purports to be Venetian and of the last years of the 17th century.

(1192)

724. Hafted Weapon (Guisarme) of small proportions, with spike of diamond section, semicircular cutting blade, and three rectangular beaks. Facetted haft socket, octagonal haft with ferrule. Dec. with rough engraving of trophies, etc.

Probably English, about 1540.

(115)

725. Hafted Weapon (Halberd), with small crescent blade, drooping beak, and ridged bayleaf-shaped spike; facetted haft socket. Dec. with panel of male and female figures, trophies of arms, scrolls, etc., etched.

German, about 1615.

(492)

726. Hafted Weapon (Processional Partisan). The blade, strongly ridged, $4\frac{3}{4}$ ins. wide. The lateral projections at the base are formed as the outstretched wing of an eagle, with which birds the base of the blade is decorated, executed in low relief, above them is the interlaced cipher C · C · W · surmounted by a crown; scrolls and ornaments in low relief on the haft socket.

Austrian, about 1700.

(1007)

727. Hafted Weapon (Halberd). Gilt steel head, crescent blade, drooping beak, pierced spike, with six loops at the base. Dec. with rough engraving, octagonal brass studded haft, with bands of appliqué brass ornaments.

French, about 1630.

(6)

728. Circular Shield (Rondache), of convex form, with roped edge and central spike. Dec. with eight bands radiating from the centre, and borders etched with trophies of arms, etc. 21 ins. diameter.

Italian, about 1600.

(368)

729. Suit of Tilting Armour for the Italian course.

German, about 1580.

Closed Helmet.

Breastplate, of peascod form, with detachable lance rest on the right-hand side.

Tassets, of two wide plates.

Backplate.

Shoulder Plates (Espalier Pauldrons), of seven lames.

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes).

Fingered Gauntlets, the left differing slightly as the interior of the cuff is hollowed out to fit over the Vam brace, and has four extra plates protecting the interior of the thumb.

Thigh Guards (Cuisses), of four plates, detachable in the centre. They have the peculiar width so noticeable in the tilting cuisses of the last years of the 16th century.

Knee Plates (Genouillères) of five plates.

Greaves (Jambs).

Sollerets with rounded toes, and spurs attached.

The extra tilting pieces are—

Large **Manteau d'armes**, the lower edge of which is turned well outwards. It is embossed with a raised trellis design, intended to catch the point of the adversary's lance. In most cases this trellis work is appliqué, but in the present example it is embossed from the same plate as the manteau d'armes itself.

A small extra tilting elbow on the left-hand side.

The Italian course or "*Wälsches* (foreign) *Gesteck Über die Pallia*" (over the barriers) appeared in Germany about 1510, but doubtless had its origin in Italy. The lance was tipped with the coronel head as in the German "*Gesteck*" (see No. 327), but the horses ran with a high barrier between them.

(484)

730. Hafted Weapon (Halberd). Pierced crescent blade, drooping beak, and long spike of diamond section. Dec. with rough engraved scale ornaments, gilt.

French, about 1630.

(29)

731. Hafted Weapon (Partisan). Flamboyant blade and lateral projections. Dec. with deep etching, gilt, with the coat of arms of some ecclesiastical person of episcopal rank, studded haft.

About 1640.

(3)

- 732. Hafted Weapon** (Halberd), with crescent blade, drooping curved beak, and strong spike, with two semi-circular cuts at the bottom. Dec. etched with the shield of Saxony, strapwork, the initials F · S · C · V · and A · H · Z · S · and the date 1610.

German, dated 1610.

(471)

- 733. Hafted Weapon** (Glaive), with curved cutting edge. From the base of the back is a small projecting curved blade, set on at an obtuse angle with the back edge; flattened octagonal haft socket above which are two spiked lateral projections. The surface is dec. with deeply etched male figures in Roman armour with their left hands raised and upholding a crowned escutcheon of arms, trophies of arms, and scrolls on the groundwork. The haft is original and of flattened octagonal section, covered with velvet, and studded with brass rosette-headed rivets. Length of blade 30 ins.

Italian, about 1550.

According to JÉRÔME DE BARA these shields of arms are those of the DUC DE MONTPEISIER. These glaives were probably made in Italy for FRANÇOIS DE BOURBON, Duc de MONTMORENCY, who was born in 1539 and died in 1592.

(952)

- 734. Large Hafted Weapon** (Processional Glaive), with straight cutting edge of falcion form, a projection from the back of the blade following the shape of two lions ridden by cupids, about $5\frac{1}{2}$ ins. from the haft socket. Dec. with rough engraving, a crowned coat of arms, trophies, etc. The haft covered with velvet.

Venetian, 17th century.

Formerly in the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate lxxxv.

Sir Samuel adds a note to his description of this arm—
 “One of eight in this (the Meyrick) collection made for the
 “guard of the Doge of Venice during the time that the
 “Emperor Charles V. ruled there, in compliment to whom
 “the central ornament on the blade is the Austrian
 “Eagle. Upon this the arms of the succeeding Doge,
 “Francesco Venier, who held the office from 1554 to 1556,
 “have been deeply incised, no doubt to commemorate the
 “expulsion of the Germans.”

Sir Samuel Meyrick was in error when he surmised that this glaive belonged to the 16th century, as from the poor quality of the work and tame, spiritless engraving, it must be assigned to a period of not earlier than 1640.

(57)

735. Hafted Weapon (Glaive), with curved cutting edge. At the back of the blade at the base is an E-shaped projection, pierced with an annular arrangement of holes; small lateral projections just above the haft socket. The surface is boldly engraved with military trophies, cornucopiæ, etc. Tapering faceted haft socket. Length of blade 30 ins.

Italian (Venetian), about 1600.

(957)

736. Circular Shield (Rondache) with roped border. In the centre and around the shield are seven appliqué bosses, and from the centre of each is a pyramidal spike; between these are rivetted six leaf-shaped bands. Dec. with a deeply etched design of scrolls, etc., occupying the whole surface, 23½ ins. diameter.

German, about 1560.

(448)

737. Suit of Armour. Dec. with etched bands and borders of a flowing design of floral scrolls, studded with brass-headed rivets.

Italian, about 1560.

Consisting of—

Closed Helmet, with high corded comb to the skull piece, chin piece opening down the side. Vizor and bevor and double gorget plates.

Gorget of three plates.

Breastplate with slight ridge and laminated gussets. Two holes on the right side for staples to which could be attached the lance rest.

Tace of a single plate.

Tassets of five plates permanently attached to the tace.

Backplate.

Loin Guard (Garde-de-rein), small and composed of one plate.

Shoulder Plates (Pauldrons) of seven lames.

Protecting Plate to the right armpit (Palette).

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes).

Gauntlets with pointed bell-shaped cuff, (fingers wanting).

Thigh Guards (Cuisses).

Knee Plates (Genouillères) of five plates which could be detached below the knee from the

Jambs, which finish at the ankle.

The sollerets that were formerly worn with this suit must have been mail with steel toe-caps, so much in vogue at about this period, the plate solleret being set aside as clumsy and unserviceable.

(910)

- 738. Processional Glaive**, with strong cutting blade. Dec. with punched coarse engraving, gilt, the haft covered with velvet, studded with brass-headed rivets.

Venetian, about 1600.

(11)

- 739. Large Hafted Weapon** (Processional Glaive) similar to **No. 734.**

(57)

- 740. Hafted Weapon** (Processional Glaive), with strong, curved cutting blade, and spike on the reverse. Dec. with punched engraving, with a shield of arms, gilt, the shaft studded with brass-headed rivets.

Venetian, about 1620.

(22)

- 741. Hafted Weapon** (Partisan), with flat blade of diamond section, scroll-shaped lateral projections, faceted haft socket. Dec. with a deep-etched design of scrolls, the arms of Saxony, and the monogram F. A. C., partly gilt.

German, about 1640.

(502)

- 742. Hafted Weapon** (Partisan), with ridged tapering blade $23\frac{3}{4}$ ins. long, $3\frac{1}{2}$ ins. wide at the haft socket, which is of faceted circular section. Two large pyramidal-headed rivets at the base of the socket at right angles to the blade. The base of the blade is decorated with two circular medallion portraits on a groundwork of scrolls etched and gilt.

Italian, about 1550.

(1002)

- 743.** See description **No. 740.**

(901)

- 744.** See description **No. 741.**

(508)

- 745. Suit of Tilting Armour.** Used for the Italian course ("Wälsches Gesteck") over the barriers. Dec. with slightly roped border and studded with brass-headed rivets.

German, about 1580.

Consisting of—

Closed tilting Helmet. The skull piece with high roped comb comes well down the back of the neck, and is attached to the top of the backplate by a nut. The vizor, which is thick and strong,

reinforces the front of the skull, and is pierced with narrow slots forming the ocularium. The lower edge projects $1\frac{3}{4}$ ins. beyond the face of the vizor and fits into the bevor, which takes the fashion of a mentonnière; it is fastened with rivets at the side as in an ordinary vizor and bevor. There is a small trap-door on the right-hand side, which is pierced with an annular design for breathing purposes. The helmet is attached by bolts to the

Breastplate of peascod form, and coming far up on the shoulders. The gussets are curious on account of the breastplate being cut away to receive them. A detachable lance rest is on the right-hand side.

Taces forming part of the breastplate.

Tassets of two deep plates.

Backplate coming high upon the neck, and to which, as already stated, the skull of the helmet is attached.

Shoulder Plates (Espaliers) of seven plates.

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes), the left one a screw hole for receiving the reinforcing elbow.

Fingered Gauntlets, with two laminated plates on the inside of the wrist. The left-hand gauntlet no longer has these.

Wide Thigh Guards (Cuisses) of four plates, detachable in the centre.

Knee Plates (Genouillères), with heart-shaped plates protecting the bend of the leg.

Jambs, protecting the exterior of the leg only.

The extra tilting piece in this suit is confined to—

Manteau d'armes.

The feet must have been guarded by protectory stirrups or mail shoes with steel toe-caps. This fashion, together with the demi-jamb, was much resorted to in Spain, very many of the equestrian suits in the Madrid armoury terminating in a like manner.

(505)

746. Processional Hafted Weapon (Halberd), with scroll-shaped cutting blade, drooping, fleur-de-lys-shaped beak and strongly ridged spike, moulded haft socket.

Dec. with etched strapwork, partly gilt, and the shields of arms of the Elector of Saxony.

German, about 1580.

Large numbers of these halberds and their accompanying morions exist in public and private collections. See No. 752. They were used by the *Trabanten Guardia* of the Electors of Saxony. The halberds and morions nearly all date within the last quarter of the 16th century, although they vary considerably in the quality of their manufacture. Indeed some are so poor in workmanship and form they may be of even later date, and were possibly copied in the 17th century from the earlier Nuremberg model.

(93)

747. See description **No. 746.**

(99)

748. Processional Hafted Weapon (Halberd or Partisan) of the Polish Guard of AUGUSTUS THE SECOND, Elector of Saxony and King of Poland, surnamed THE STRONG. The blade is formed to the outline of a double-headed eagle; above is a flaming sun, in the centre of which is chiselled in low relief a cross. The whole is surmounted by a crown and a flamboyant blade. In the centre of the eagle is chiselled a shield of arms. The details of the plumage, etc., boldly chiselled and partly gilt; octagonal haft socket. The head, 21 ins. long.

Polish, about 1700.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

Augustus II. of Saxony was the second son of John George III., Elector of Saxony, and was born at Dresden in 1670. He acquired the Polish crown in 1696 and embraced the Roman Catholic Faith in the following year. In 1704 he was forced to relinquish the Kingdom of Poland. Augustus II. died in 1733.

(893)

749. See description **No. 746.**

(221)

750. See description **No. 746.**

(227)

751. Suit of Tilting Armour, used for the Italian course, ("*Wälsches Gesteck*") over the barrier. Dec. with slightly roped border, and studded with brass-headed rivets.

German, about 1580.

Consisting of—

Tilting Helmet, of great weight. The skull-piece, with high roped comb coming deep down the back of the neck, is attached to the top of the backplate

with a nut. The vizor is thick and strong, coming well over, and reinforcing the front of the skull, pierced with a narrow slit forming the ocularium, the lower edge projecting $1\frac{3}{4}$ ins. in advance of the face of the vizor. The bevor takes the form of a mentonnière and is fastened with rivets at the side as in an ordinary vizor and bevor. There is a small trapdoor on the right-hand side which is pierced with an annular design for breathing purposes. This in its turn is attached by bolts to the

Breastplate, of peascod form, and coming far up on the shoulders. The gussets are curious on account of the breastplate being cut away to receive them. A detachable lance rest is on the right side.

Tace of the same plate as the breastplate.

Tassets of two deep plates.

Backplate, coming high in the neck, and to which, as already stated the bottom of the skull of the helmet is attached.

Shoulder Plates (Espaliers), of seven lames.

Protecting plate to the right armpit (Palette).

Arm Plates (Rear and Vam braces).

Elbow Plates (Coudes).

Fingered Gauntlet on the right, a heavy bridle gauntlet on the left hand.

Thigh Plates (Cuisses), of four plates, detachable in the centre.

Knee Plates (Genouillères) with heart-shaped plate protecting the bend of the leg.

Greaves (Jambs).

Round-toed sollerets, with spurs.

The extra tilting pieces to the suit are—

Manteau d'armes, and an extra plate attached to the left coude.

The mentonnière vizor to the helmet partakes of the nature of a tilting-piece, so also does the mitten gauntlet of the left hand.

(495)

752. Open Helmet (Morian), with blackened surface. The comb $2\frac{3}{4}$ ins. high, with corded top, the rim strongly curved. Dec. with bands of etched scrolls gilt, and four

circular panels containing figures of M. Curtius leaping into the pit, and Mutius Scaevola thrusting his hand into the fire before King Porsenna. Above are the Arms of Saxony, around the base of skull a series of 16 gilt bronze-headed rivets formed as lions' masks holding rings. Attached are the chin straps of 3 plates. Stamped with the Nuremberg guild mark.

Nuremberg make, about 1580.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

These morions, like the halberd **No. 746**, were used by the *Trabanten Guardia* of the Electors of Saxony. See Note after No. 746.

(32)

753. Small Guard for a Horse's Head (Half chanfron), with central spike in the middle of the forehead, hinged crinière at the top. Dec.: none. Attached are eleven arched plates with rounded ends protecting the neck; each plate is pierced on either side with an oblong opening. These piercings considerably lighten the neck guard, and make little difference in the strength of the plates.

Italian, about 1580.

(464)

754. See description **No. 752.**

(34)

755. Suit of Armour. Dec. with embossed border of an overlapping scale design, and edging of double roping, one strand within the other.

German, about 1540.

Consisting of—

Closed Helmet. The skull piece ridged with a serrated comb passing at right angles and finishing in a fluted knob. The chin piece opening down the sides. A flat vizor arranged with an annular design of hearts and with deep umbril above. The helmet finishes in roping to fit the top plate of the gorget.

Gorget of four plates.

Breastplate of globose form with salient ridge and laminated gussets, on the right side is attached a folding lance rest.

Taces of three plates.

Tassets of five plates.

Backplate.

Loin Plate (Garde-de-rein).

Shoulder Plates (Pauldrons). The left full and complete, armed with the upright shoulder guard. The right of espalier form, to enable the better couching of the lance.

Plate for the protection of the right armpit (Palette).

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes).

Mitten Gauntlets.

Short Thigh Plates (Cuisses).

Knee Plates (Genouillères) of five plates.

Greaves (Jambes).

Square-toed sollerets.

The suit is restored to its present completeness.

(96)

756. See description **No. 746.** (230)

757. See description **No. 746.** (236)

758. See description **No. 748.** (894)

759. See description **No. 746.** (526)

760. See description **No. 746.** (532)

761. See description **No. 748.** (1101)

762. See description **No. 746.** (552)

763. Suit of Armour. Dec.: The whole surface finely channelled, and engraved with parallel lines, the borders roped. These fluted suits are known usually as "Maximilian" from the emperor Maximilian I. in whose reign the fashion for them was started.

German, about 1515.

Consisting of—

Closed Helmet with low corded comb, the chin piece opening down the side, tail piece of three plates. The vizor and bevor in one and of the type styled "bellows" with slits for the ocularia and breathing purposes.

Gorget of four plates.

Breastplate of globose form with folding lance rest on the right-hand side.

Taces of four plates.

Tassets of five plates.

Backplate.

Loin Guard (Garde-de-rein), of three plates.

Shoulder Plates (Espaliers) of seven lames, detachable at the second plate by the means of button turner.

Plates for guarding the armpits (Palettes).

Arm Plates (Rere and Vam Braces), the bend of the arm being filled by fourteen narrow laminated plates.

Elbow Plates (Coudes), with heart-shaped lames. They are detachable, the arm guard being perfect with or without them.

Mitten Gauntlets.

Thigh Guards (Cuisses) of two plates.

Small Knee Guards (Genouillères), with heart-shaped plates protecting the bend of the leg.

Greaves (Jambes).

Square-toed sollerets.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(56)

764. See description **No. 746.** (558)

765. See description **No. 748.** (1102)

766. See description **No. 752.** (The chin-straps are wanting.) (354)

767. Small Guard for a Horse's Head (Half Chanfron), with neck plates attached. Inside the outer edge is a line of brass-headed rivets, a shield in front, with gilt plume holder. Attached to the chanfron are the neck plates, eleven in number, the borders etched with scrolls and floral emblems.

German, about 1580. (447)

768. See description **No. 752.** (540)

769. Circular Shield (Rondache), with roped edge and ridged band round the border, slightly convex centre. Dec. with an appliqué head of Apollo, embossed in high relief. The ground of the shield embossed in low relief, with the rays of the sun. Around the border are appliqué brass fleur-de-lys. 18½ ins. in. diameter.

Probably French, 1670.

There is every indication that the shield is of later date than would be supposed from a cursory glance. It is probably French, of the period of Louis XIV., whose cognizance—the sun in glory—it bears.

(390)

770. Rapier. Fluted cylindrical pommel; knuckle guard, straight quillons of circular section, and three bars. Dec. with small punched ornaments. Fluted wood grip. The blade, 40 ins. long, of flattened diamond section and grooved.

French, about 1620.

(898)

771. Sword. The hilt entirely blued. Flattened cylindrical pommel, knuckle guard, and long single quillon of flattened oval section. Ring and bar; swept hilt. Dec.: none. Wire-bound grip. The blade, $31\frac{1}{2}$ ins. long, $1\frac{1}{2}$ ins. wide at the hilt, of flattened diamond-shaped section, tapering to a point. Stamped on the ricasso with the armourer's mark.

Italian hilt (Venetian), about 1600.

(956)

772. Rapier. Flattened oviform pommel, straight quillons, widening at the ends, of flattened section, pas d'âne, and two rings, the lower one containing a pierced shell. Dec. with chiselled spiral riband, ornaments, and rosettes on a granulated groundwork. Wire-bound grip. The blade, $37\frac{1}{4}$ ins. long, of flattened hexagonal section, grooved, and inscribed **SEBASTIAN HERNANDEZ**.

German hilt, about 1615.

(1148)

773. Three-quarter Suit of Armour. Dec. with roped border and slightly sunk bands round the contour of the edges; studded with steel-headed rivets.

German, about 1540–50.

Consisting of—

Breastplate with slight tapul, the surface formed into four facets, slightly roped turnover, and roped and laminated gussets.

Tace of one plate.

Tassets of seven plates.

Backplate.

Loin Guard (Garde-de-rein) of one plate.

Shoulder Plates (Pauldrons).

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes).

Mitten Gauntlets.**Gorget** of four plates.

This suit presents an interesting feature in connection with its vambraces, which are embossed out on the top edges to fit closely to and protect the lower part of the coudes. The staple on the front of the breastplate passes through, and supports the tilting mentonnière when in use.

(365)

- 774. Open Helmet (Casque)**, with high comb, slightly corded, umbril and hinged ear pieces coming to a point over the cheeks; the latter retain their original cotton lining. Dec.: none. The contour of the border is followed by a row of round-headed rivets. Plume holder at the back.

German, about 1550.

(102)

- 775.** See description **No. 748.** (1142)

- 776.** See description **No. 746.** (1044)

- 777.** See description **No. 748.** (1150)

- 778.** See description **No. 752.** (563)

- 779. Suit of Armour**, with roped borders Dec. with the whole surface ridged in narrow channels in the manner known as "Maxmilian."

German (Nuremberg), about 1540.

Consisting of—

Closed Helmet. The skull piece is finely moulded and is formed in two slight facets. The vizor and bevor are in one, pierced with two narrow apertures forming the ocularium, and sixteen small piercings for breathing purposes; the chin piece opens down the front, and is hinged below the pivots of the vizor. The lower edge is roped to fit the top plate of the gorget.

This helmet does not belong to the suit, its date being some 20 years later.

Gorget, of four plates.

Breastplate, with a strong ridge down the centre; roped turnover and roped laminated gussets. This breastplate is reinforced at the bottom with a placate, after the manner of the "Gothic" suits of the 15th century. The top of the placate is delicately pierced and etched with the double-headed eagle. The head of the rivet attaching the placate to the breastplate is shaped as a heart. In the centre of the breastplate

inclined from the top edge is a staple of square section, to which would be attached a reinforcing bufe or mentonnière, as **No. 238**, Case VI. Gallery VII. To the left of this is stamped the guild mark of the City of Nuremberg.

Taces, of three plates.

Tassets, of four plates. Permanently attached by hinges to the bottom plate of the taces.

Backplate. It has the curious feature of a circular pierced panel at the bottom, into which is fitted a fleur-de-lys; stamped with Nuremberg mark at the top.

Loin Plates (Garde-de-rein) of two lames.

Complete Shoulder Plates (Pauldrons), of six lames. The right one hollowed to give greater freedom to the sword arm.

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes), with heart-shaped lames. Stamped with the Nuremberg guild mark, the inside bend of the arm being protected by fourteen laminated plates, the edges of which are slightly castellated.

Mitten Gauntlets, with short cuffs (not belonging).

Thigh Plates (Cuisses) are tall, and have an extra laminated plate at the top. They present also the great peculiarity of having ten laminated plates entirely protecting the back part of the leg and inside bend of the knee, but the authenticity of these plates is somewhat a matter for consideration.

Knee Plates (Genouillères), with large heart-shaped plates protecting the inside bend of the leg.

Greaves (Jambs), of finely fashioned form.

Sollerets, of eight plates. Widening to a "bear's paw" toe cap, spurs attached.

This suit was originally brought from Vienna by the French General Amielle, who was afterwards killed at the battle of Waterloo.

Like nearly all "full" suits of this style it is restored to its present complete state. It will also be noticed that although most of the parts are genuine they are from different sets, the fluting upon the surface being of various dimensions.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. I., Plate xxii. Sir Samuel states that "Tradition assigns this suit to Ferdinand, King of the Romans." There

is little probability for this assertion, as very many suits of this exact type exist in the important armouries of Europe. Indeed, in this collection is a half suit that closely resembles it, No. 353.

(224)

780. See description **No. 748.** (1159)

781. See description **No. 746.** (1073)

782. See description **No. 748.** (1168)

783. Breastplate, with slight tapul, roped turnover at the top, and roped laminated gussets. On the right side are five circular holes for the attachment of the lance rest. Dec. with vertical bands and sunk bordering, etched with amorini upholding scrolls, masks, and foliage.

German, about 1540.

(289)

784. Rapier. Oviform pommel, knuckle guard, diagonally-curved quillons of oval section, widening to a riband form at the ends, double bars, containing on each side a circular pierced shell. Dec. with trefoils and scrolls in low relief on the pommel, the same ornament engraved on the bars, etc., and in the centre of the shell; wire-bound grip. The blade, 42 ins. long, of flattened hexagonal section, grooved, and inscribed on either face—

TOMAS AIALA.

Flemish, about 1620.

(1100)

785. Rapier, blackened hilt. Oviform pommel, knuckle guard, straight quillons, swelling at the ends, of circular section, and three bars. Dec.: none. Wire-bound grip. The blade, 43½ ins. long, of flattened hexagonal section, grooved, and stamped with the letter M many times repeated.

Italian, about 1605.

(997)

786. Rapier, blackened hilt. Spirally fluted fig-shaped pommel, knuckle guard of diamond-shaped section, curved quillons widening to riband pattern ends, bar and ring containing a shell with oval and square shaped piercings; wire-bound grip. The blade, 41¾ ins. long, of flattened hexagonal section, grooved, inlaid with the wolf mark in brass.

Probably German. about 1645.

(1000)

GALLERY V.

CASE XIV.

787. Wheel-lock Pistol (Dag). The stock is of ebony, having the pommel shaped as that of the petronel. Dec. with inlays of mother-o'-pearl, of small groups of figures in the costume of about 1600; between these are figures of hounds; the bordering is composed of polished stag's horn, engraved with strapwork panels and scale ornaments, and in places, panels engraved with portrait busts. The barrel has been adapted as it is of rather later date (about 1620). It is moulded at the breech and muzzle with chiselled acanthus leaves, the surface blued, and decorated with two oval panels of oriental hunting scenes in gold and silver azziminia, damascening on a groundwork of arabesques. The back sight is formed as a lion's mask, holding a ring, appliqué in copper gilt. The lock plate has the wheel on the exterior, and like the barrel has been adapted to the stock, and is decorated in a like manner to the barrel; on the reverse side is a long hook for suspension; both this and the trigger guard are gilt.

German, about 1600.

(706)

788. Wheel-lock Pistol. Facetted pear-shaped pommel, the stock of dark wood inlaid with small hunting scenes, grotesque figures, scrolls, etc. in engraved, stained, and polished stag's horn. The stock has been altered from one of the characteristic long French pistols dating from 1600. The barrel is partly octagonal, of Italian workmanship and of late workmanship about 1700. Dec. with a boar hunt and Roman figures and scrolls in gold azziminia. The lock plate and wheel, which is on the outside, deeply etched with arabesques, the ground gilded. The Italian decoration upon it of recent workmanship.

Composite, about 1630.

(402)

789. Wheel-lock Pistol. The stock of walnut, depressed ball-shaped pommel. Dec. with annular ornaments and scrolls in engraved and polished stag's horn. The stock is modern, the barrel facetted at the lock, about 1720. Lock plate plain, the wheel is on the outside—this is of German workmanship about 1640.

German, about 1640.

(407)

790. Wheel-lock Pistol. The stock of walnut wood, inlaid with figures of amorini and satyrs, scrolls, etc. in engraved and polished stag's horn and stained ivory. The pommel is formed entirely of polished stag's horn, spherical in form, and with three turned ridges. Barrel partly octagonal, engraved near the lock with a vase and scrolls, and stamped with an armourer's mark. The stock and barrel about 1590. Blued lock plate, with the wheel on the outside.

Italian, about 1620.

(408)

791. Wheel-lock Pistol (Dag), entirely of steel. The pommel terminates in an elongated octagonal plaque, etched with the figure of a *lands knecht* soldier holding a flag. The whole of the stock is etched and partly gilt, with hounds in strapwork; panels with scrolls, etc. Just above the pommel, it is cylindrical in form, and has originally been bound with cord or wire in order to obtain a firmer grip. The barrel partly octagonal, etched and gilt with scrolls. This has been adapted at a slightly later date. The lock plate bears the guild's stamp of Nuremberg; the wheel is on the exterior. It has also a safety catch.

German (Nuremberg), about 1580.

(972)

792. Gun of very large bore known as a "Dragon."

The stock of walnut, curved in the butt, and inlaid in bands with hunting subjects in engraved and polished stag's horn. The end of the butt and band along the top of the stock of gilt iron, finely etched with an interlaced strapwork design. The barrel, $10\frac{1}{2}$ ins. long, $1\frac{1}{8}$ ins. diameter, is partly fluted and chiselled at the muzzle with a grotesque dragon mask. Blued lock plate, the wheel on the exterior with gilt pierced and engraved case and hammer. The trigger guard is hinged, and can be unfolded, to give an easier grip.

German, about 1590.

From this word is derived the name dragoon, those soldiers having been originally armed with this class of weapon.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate cxvi., Fig. 2.

(389)

793. Wheel-lock Sporting Rifle. The stock of dark wood, inlaid on the butt in polished, stained, and engraved stag's horn, with subject representing the Conversion of Saul; panels of hunting subjects, etc. This is probably of German (Saxon) work about 1610. By the ramrod

socket is a panel engraved with the figure of Lucretia, and by the end of the butt an engraved oval medallion with the head of Francis I.; this last, however, is a modern addition. The barrel, of Damascus work, has been adapted, although probably contemporaneously, octagonal, watered, and incrusting with scrolls, etc. in silver; the lock plate engraved with scrolls, the wheel outside, and cased in engraved copper gilt. The decoration upon the lock has been added some years afterwards.

(304) *German, about 1610.*

(393)

794. Breech-loading Wheel-lock Sporting Arquebus. The stock of ebony, inlaid with engraved and polished stag's horn; on the butt, in a triumphal car, are the emblematical figures of Youth and Love. Beyond this a long narrow panel with the Creation of Eve, and, finally, the expulsion of Adam and Eve from the Garden of Eden; beneath this and on the reverse side are friezes of hunting subjects. The barrel is partly octagonal and blued, engraved and gilt in three places with acanthus leaves.

The mechanism of the breech lock is curious and interesting; by drawing downward the back sight a spring is released, and the breech of the barrel springs open, on two hinges on the side away from the lock, thus opening a passage to the breech of the barrel, and into which fits a detached chamber, having a projection containing a touch hole through which the flash from the pan was conveyed to the breech. The chamber, when pushed home into the barrel, falls directly over the flash pan. The pan is large and square as originally each chamber possessed its own separate pan which was already primed before being placed in the barrel. The chamber now in the gun is not original. The wheel is wound by the act of bringing the pyrites holder over to rest on the wheel. It could, however, if desired, be wound in the usual manner with a spanner, and for this purpose the holder can be disconnected from the lever pin of the wheel by drawing upwards a staple on the feed. Such a lock was known by the name of Courtlander. There is a safety catch at the butt end of the lock plate. The lock plate is blued, the wheel case gilt and pierced with mermen. On the barrel is stamped the mark of the City of Augsburg.

(486) *German (Augsburg), about 1605.*

In the Tower of London is a carbine with similar action traditionally called King Henry VIII's gun.

In the Science and Art Museum, Edinburgh, is an arquebus with a like breech-loading action.

In the collection of Major Farquharson is a long pistol made by HANS STOCKMAN, dated 1610. The breech action is exactly similar.

The principle of these early breech-loaders is almost exactly similar to that of the Sneyder—the first breech-loading rifle served out to the regular forces.

(1138)

795. Wheel-lock Gun. The stock is almost entirely covered with small interlaced spiral scrolls of engraved and polished stag's horn, intercepted here and there with figures of elephants, camels, other animals, and birds. Below the barrel is a continuous plaque engraved with the allegorical female figure of Fortune, and beyond that are small hunting scenes. On the sliding cover of the small pyrites box, which nearly all wheel-lock guns have, is engraved the figure of a soldier in the costume of about 1600-1610 carrying a banner. On the plaque at the bottom of the stock is a kneeling soldier in similar costume, holding an arquebus. The barrel is hexagonal at the base, but widens to a flattened blunderbuss-shaped muzzle. The lock plate has the wheel on the outside and is bordered with engraved copper gilt, an appliqué ornament of the same material is at the base of the pyrites holder, safety-catch at the end of the lock plate.

(1131-1132) *German, about 1600.*

(1136)

796. Wheel-lock Arquebus. The stock of ebony, profusely inlaid with engraved and polished stag's horn and mother-o'-pearl. The design is composed of interlaced strapwork, festoons of drapery and fruit, and further enriched with male and female allegorical figures, amorini, and animals. The butt and the stock at the base of the barrel are plated with copper embossed, chased and gilt, the main decoration being a figure in the costume of about 1590 blowing a small hunting horn. The barrel is partly octagonal in section, and bears traces—as does the lock plate—of engraving of figures and gold and silver azziminia damascening. The wheel is on the exterior and protected by a plate. The end of the muzzle finishes in a turned moulding.

German, about 1600.

(1137)

797. Wheel-lock Sporting Rifle, of small octagonal bore. The stock of walnut, inlaid with designs showing St. George and the Dragon, hounds, and scrolls in engraved and polished stag's horn, and partially enriched with inlays of mother-o'-pearl; one of the oval panels engraved with a coat of arms. The barrel octagonal, and entirely chiselled in low relief with vases and scrolls, the ground gilt. The lock plate gilt, with the wheel on the exterior; the feed

formed as the head of a monster, chiselled in low relief and partly gilt.

German, about 1610.

(392)

798. Wheel-lock Pistol. The stock, with fluted ball pommel, of pear wood, inlaid with grotesque figures, scrolls, animals, etc., in engraved and polished stag's horn, Barrel partly octagonal, slightly belled at the muzzle. Stamped with an armourer's mark. The lock plate stamped with an armourer's mark and the guild mark of the City of Nuremberg. The wheel on the exterior. The safety catch is missing.

German (Nuremberg), about 1580.

(399)

799 & 801. Pair of Wheel-lock Pistols. The stocks of snake wood, inlaid with narrow bands, and two plaques at the base of the barrel in polished stag's horn, engraved with flowing scrolls and portrait-busts in the costume of about 1630. The pommels are covered with oval plaques of copper gilt, with the figure of Orpheus and lions' masks in low relief. The barrels are of blued steel, octagonal in section, and engraved with a design of scroll foliage, gilt. The lock plates, with the wheel on the outside, are similarly decorated.

German, about 1630.

(1130-1131)

800. Wheel-lock Pistol, the stock of dark wood with large globular pommel, inlaid with spiral scrolls in engraved stag's horn. The lock plate, with the wheel on the exterior, is dec. with scrolls in gold and silver azziminia the barrel partly octagonal and blued.

German, about 1590.

(112)

801. See description **No. 799.**

(1131)

802. Wheel-lock Rifled Carbine. The stock of walnut wood, profusely inlaid with polished engraved and partly stained stag's horn and mother-o'-pearl. The design comprises strapwork panels of nude recumbent figures, flowers, and masks. On the butt is the medallion portrait of an oriental. Below the barrel the initials H. B. are introduced. The barrel partly octagonal, and showing clearly the spiral welding marks. The lock plate has the wheel on the exterior. The safety catch has been removed. Fluted pyrites holder.

German, about 1620.

(1175)

803. Wheel-lock Sporting Gun. The stock of dark wood, profusely inlaid with beasts and scrolls in engraved and polished stag's horn, partially stained green and red.

At the base of the ramrod socket is engraved the figure of Lucretia. The butt is hollow and contains receptacles for five charges; the heel plate now missing. The barrel partly octagonal, blued, and with remains of arabesques in gold and silver azziminia; the lock plate, with the wheel on outside, similarly decorated.

German, about 1615.

(343)

804. Wheel-lock Rifle, of small bore. The stock is of light wood, curiously inlaid with engraved brass, mother-o'-pearl, and stained ivory. The barrel is octagonal, plated in three places with engraved brass, as is the lock plate, hammer, etc.; the wheel is on the exterior.

German (possibly Tyrolese), about 1630.

(395)

805. Wheel-lock Rifle. The stock of Italian walnut, the butt delicately moulded to a rectangular form above, widens below, and resumes an outline of graceful curves. The whole is inlaid with engraved and polished stag's horn, on which is represented orientals lion hunting, monsters, and scrolls. On two oblong panels, through which the ramrod passes, are figures in Polish and Venetian costumes of about 1610. The barrel is octagonal; both lock plate and barrel are entirely etched and gilt with an interlaced design containing panels of figures in classical costume. The wheel is on the exterior of the lock plate. The barrel and the lock have been decorated at a later date.

German, about 1615.

(1176)

806. Wheel-lock Sporting Gun. The stock, of Italian walnut, entirely carved in low relief; on the butt is an oval panel with the allegorical figure of Mars in a chariot drawn by two horses. A shield of arms, on the reverse side of the lock, and beyond that a narrow panel with figures duelling in a wood. At the base of the butt is the date 1550, but without doubt the numbers have been tampered with and altered from the original of 1660, which about corresponds with the costume of the figures duelling. The barrel of octagonal section. The lock plate with the wheel on the outside; hair trigger.

German, about 1660.

(1135)

807. Sporting wheel-lock Rifle, of small septagonal bore. The stock of pear wood, finely carved in low relief with huntsmen, boars and hounds, and on the butt of the stock the initials J. M. Octagonal barrel, plain lock plate, the wheel on the exterior pierced with a small heart.

Flemish, about 1640.

(335)

CASE XV.

808. Wheel-lock Pistol, entirely of russet iron. The stock is of the typical French form, but has a large hexagon barrel-shaped pommel. It is dec. with military trophies, circular panels, and arabesques inlaid in gold and silver. The barrel, which is partly octagonal, is decorated in a like manner; it is 24 ins. long. The lock plate has the wheel on the exterior, and is also decorated with inlays of gold and silver.

French, about 1610.

From the collection of the Count de Nieuwerkerke.

(700)

809 & 810. Pair of Wheel-lock Pistols, the stocks of dark wood with globular pommels closely inlaid with scrolls and figures in stag's horn, engraved near the lock plate with the initial H. S. V. E., and the date 1578. The lock plates plain with the wheel on the exterior, barrels partly octagonal with the date 1577, and an engraved number—53.

German, dated 1578.

(397 & 398)

811 & 812. Pair of Wheel-lock Pistols. The stocks of dark wood, with globular pommels. Dec. with figure subjects of Leda and the Swan, scrolls, etc., in polished and engraved stag's horn. The pommels capped with gilt lions' masks at the end. The barrels, partly octagonal, are inlaid with arabesques in gold and silver azziminia. The lock plates decorated in the same manner; wheel on the exterior.

German, about 1580.

(410 & 411)

813. Processional Hafted Weapon (Glaive) of Pope Paul V. (CAMILLO BORGHESE 1605-21). It has a curved cutting edge. An ornamental lateral projection issues from the back of the blade, finishing in a beak of diamond-shaped section. Flattened octagonal haft socket with an oblong knob, from which rises the blade. It is richly dec. with variously-shaped panels, outlined in silver incrustations, containing the Borghese arms, engraved and gilt. The whole of the groundwork is covered with minute scrolls, damascened in gold azziminia on a blued surface. The haft is covered with crimson velvet and studded with brass-headed nails.

Italian, about 1620.

From the collection of the Count de Nieuwerkerke.

This particular glaive or fauchard was stolen, according to the family tradition, from the Borghese Palace about the end of the 18th century. It was in that Palace that the original collection of twenty-five of this group of weapons then existed.

(885)

- 814. Wheel-lock Arquebus.** The stock of pear wood, profusely inlaid with an elaborate design of Roman figures, monsters, trophies, strap work and scrolls in polished and engraved stag's horn. The barrel, octagonal, blued, and chiselled in low relief, with seven oval panels of classical figures, plated with gold; the groundwork is covered with figures, vases, trophies, etc., gilt and incrustated with silver dots; the small panels have minute scrolls in gold azzimonia damascening. The same ornament is repeated on the lock plate; the wheel is on the exterior and encased, and on which is chiselled in low relief two-winged caryatid figures.

German, about 1615.

(174)

- 815. Wheel-lock Arquebus.** The stock is of wood inlaid with plaques of stag's horn, carved in low relief with stag and boar hunting scenes. Figures of Judith with the head of Holofernes, Lucretia, a halberdier, masks, scrolls, etc. The barrel, partly octagonal, deeply etched and gilt, with exotic birds, interlaced scrolls and arabesques. The lock plate is similarly decorated. It has the wheel encased, and etched with the double-headed eagle.

German, about 1560.

(173)

- 816. Wheel-lock Sporting Rifle,** of octagonal bore. The stock of Italian walnut, carved in low relief with interlaced arabesques, hounds, and deer, and inlaid in panels, flush with the surface, with engraved and pierced silver plaques of animals and scrolls, in one introducing the crowned reverse cipher and the monogram V · A · F. The barrel, octagonal and blued, engraved with rampant lions, the figure of Fortune, cherubs' heads, etc., plated in gold and silver. The lock-plate, with the wheel on the interior, is engraved with huntsman and hound in the gardens of a palace, blued and partly gilt. It has the hair trigger.

German, about 1660.

(177)

- 817. Wheel-lock Arquebus.** The stock of Italian walnut, decorated with figures of Justice, soldiers and satyrs, masks, scrolls, and strap work; inlaid in engraved, polished, and partly stained stag's horn. The barrel,

russetted and incrustated with formal scrolls and flowers in silver. The same decoration on the lock plate and wheel case.

German, about 1620.

(171)

818. Wheel-lock Petronel. The stock, of Italian walnut, decorated with oval and circular panels of various animals, scrolls, etc., in polished and engraved stags' horn; at the ramrod socket is a plaque engraved with a male bust in the costume of about 1590. The barrel is chiselled in low relief with five upright panels of emblematical female figures, the groundwork damascened with scrolls in gold. The remainder has scrolls and exotic birds in relief, the groundwork matted and gilt. The lock plate has the wheel on the exterior engraved and gilt with floral ornaments; to it is attached the safety catch. The trigger guard decorated in a like manner.

French, about 1600.

(170)

819. Double-barrelled Wheel-lock Pistol. The stock is of light wood and so formed that the two barrels are placed one above the other, and in the space between is the ramrod socket, stamped with the letters M.G surmounted by a heart. The pommel is hexagonal. The stock inlaid with rosettes and other ornaments in engraved, polished, and stained stag's horn. The barrels, 24½ ins. long, partly octagonal and slender, stamped with the guild mark of the City of Nuremberg. They are, however, of French fashion. The lock plates have the wheels on the outside, and are placed in reversed order. A long narrow hook is on one face for attachment to the belt.

German, about 1625.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate cxxii., No. 10.

(1177)

820. Double-barrelled Wheel-lock Pistol. The stock of dark wood, with oviform pommel, inlaid with bands of polished stag's horn, engraved with fruit, flowers, and scrolls. Barrels octagonal, and with moulded muzzles. They are arranged one above the other, and are inscribed and dated H. S. 1554. The lock plates are placed on either side of the stock. The wheels are on the exterior, and are cased in bronze gilt engraved with the double-headed eagle.

German, dated 1554.

(404)

821. Wheel-lock Pistol. The stock of walnut, with flattened, spherical pommel. Dec. with scriptural and allegorical designs inlaid in engraved and polished stag's horn. Russet iron barrel, partly octagonal, profusely incrustated with cherubs' heads, festoons, etc., in silver. The lock plate decorated in a like manner. The barrel has been shortened and adapted to the stock—the feed and part of the lock are in the same category.

German, about 1580.

(406)

822. Wheel-lock Pistol. The stock of dark walnut, with large spheroidal pommel, the whole surface closely covered with monsters and spiral scrolls in engraved and polished stag's horn. The barrel partly octagonal and widening at the muzzle; both barrel and lock plate are blued and incrustated with acanthus scrolls, arabesques, and masks in gold. The wheel is on the outside of the lock plate, a safety-pin catch forms part of the lock. The feed of the lock has been adapted—it is Italian.

German, about 1580.

(1173)

823. Commander's Baton. It is composed of russet steel, cylindrical and hollow, and entirely inlaid in gold azzi-minia with a close table of numerals. On the end is a coat of arms. 30 $\frac{3}{4}$ ins.

Italian (Milanese), about 1590.

It was formerly in the collection of the Duke of Alba and was purchased at the sale of his collection in Madrid together with a picture which was afterwards at Goodrich Court. From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Plate xxxi.

Sir Samuel so admirably describes this baton, and the purpose for which it was designed, that a quotation of his description must be of interest.

"It is of steel, hollow, to contain the muster-roll of an army, and covered outside with Arabic numerals in gold with divisions of silver on a russet ground. These are the results of calculations according to the system of warfare in the Sixteenth Century, by which, on being turned round, the general is apprized what number of men would occupy any given space, and *vice versâ*. They are arranged in ten columns, covering one half of the cylinder, with the continuation on the other half. The heads of these are as follow:—1st, Numero de gente, commencing at 100 and increasing by fifties till 1000, and then by hundreds to 16,100; 2nd, Tantos por hilera; 3rd, Tantos hileras; 4th, Sobras; 5th, Frente de esquadron quadrado de sitio; 6th, Costado de sdrón quadrado de sitio; 7th, Sobras;

"8th, Numero de esquadron quando tiene gente : 9th, Numero
"de esquadron sin gente : 10th Sobras."

(1261)

824. Wheel-lock Rifle, of small octagonal bore. Light wood stock. Dec. with inlays of engraved and polished stag's horn and mother-o'-pearl, with the subjects of St. George and the Dragon, huntsmen, animals, scrolls, and strapwork. The barrel octagonal, blued and partly gilt ; adjustable back-sight. Both barrel and lock plate are inlaid with scrolls and birds in silver azziminia. The wheel is on the exterior of the lock plate. It has the hair trigger.

German, about 1635.

(1179)

825. Wheel-lock Sporting Gun of unusually small bore. The stock of Italian walnut. Dec. with groups of fruit, flowers, birds, etc., in engraved and polished stag's horn, and inlaid with spirals in brass ; double ramrod. The barrel, slender, 43½ ins. long, and octagonal, partly grooved, inlaid with an armourer's mark in brass, and dated 1645. The lock plate, slightly engraved with fruit and flowers, has the wheel on the exterior.

German, dated 1645.

(172)

826. Wheel-lock Rifle. The stock of dark wood, so closely covered with minute scrolls and birds in engraved and polished stag-horn, as to hardly show the ground ; it is also bordered with plaques of stag-horn, engraved with strap work, masks, and scrolls. The barrel, octagonal and russeted, thickly incrustated with cherubs' heads, scrolls, etc., in silver, and introducing the letters H. W. on either side of the back sight. The same ornaments repeated on the lock plate ; the wheel is on the exterior, both feed and wheel case blued. The barrel and locks have been adapted and date from 1610.

German (Saxon), about 1570.

(175)

827. Heavy Wheel-lock Rifle. The stock is of Italian walnut, almost entirely covered with polished and engraved stag's horn. Dec. with the following subjects :— On the upper portions of the stock, a triumphal car drawn by horses and attendants, and amorini tilting with each other from the backs of sea horses. Beneath are the figures of Adam and Eve, and below those the Expulsion from the Garden of Eden ; on the end of the butt an allegorical female figure, below which is engraved the date, 1563. On either side of the stock, below the barrel, are bear and boar hunting scenes. At the base of the ramrod socket, etc., two upright panels, one with

the allegorical figure of Truth, and the other with that of a Knight, fully armed. The barrel, octagonal and russeted, profusely ornamented with silver, with the figure of Justice, and the crowned eagle of the Holy Roman Empire. The lock plate, with the wheel on the exterior, is similarly decorated, as is also the trigger guard. The hammer and spring are those of a later date, possibly about 1660. The barrel has been adapted and dates from 1610.

German, dated 1563.

(176)

- 328. Wheel-lock Gun.** The stock, of Italian walnut, gracefully moulded in the butt and decorated with inlays of figures in engraved silver, bordered by slender silver wire. At the breech and nozzle of the muzzle and ramrod are minutely pierced and engraved silver plaques, with hunting subjects, etc.; roughly branded on the stock, below the barrel the initials M.S. The barrel is partly octagonal and faceted, the remainder of its way, mounted with silver. The back sight is formed as a nude figure representing Cleopatra with the Asp. The lock has the wheel on the exterior, the cover to which is delicately chiselled with terminal winged female figures. In addition to the wheel lock is a match lock, the hammer of which, shaped as a snake, falls at the same time as the wheel is released by the action of the same trigger.

Italian, about 1640.

It is the tradition this gun was made for Louis XIII of France.

(178)

- 329. Wheel-lock Petronel.** The stock, of Italian walnut, decorated with strapwork, masks, festoons of drapery, birds, and spiral scrolls in engraved and polished stag's horn. The barrel, partly octagonal, stamped with the guild mark of Augsburg; below the ramrod socket is a plaque engraved with a man in the costume of about 1620. The lock plate has the wheel on the exterior, over which is a pierced brass plate. Safety catch.

German (Augsburg), about 1620.

(179)

CASE XVI.

830. Wheel-lock Pistol. The stock of walnut wood, with spherical pommel, inlaid with a flowing scroll, with trefoils in engraved and polished stag's horn; the pommel is enriched with a lion's mask, and bands of strapwork in copper gilt. Barrel partly octagonal, blued, chiselled, and gilt, with two bands of acanthus leaves. It is stamped with an armourer's mark and the guild mark of the City of Augsburg. The lock plate has the wheel on the outside, the case of which is pierced and gilt.

German (Augsburg), about 1590.

(400)

831. Wheel-lock Pistol. The stock with large hemispherical pommel of dark wood, almost entirely inlaid with polished and engraved stag's horn. The design consists in figures of various animals, including figures bear baiting on a groundwork of close spiral scrolls. At the base of the ramrod socket is strapwork, with masks and hounds, figures lovemaking, and the head of a man with pointed moustaches and beard. The barrel, widening slightly at the nozzle, is decorated in low relief with eight figures of the arts and sciences in niches, the groundwork having scrolls and animals formally arranged. The lock plate, similarly decorated, has the wheel on the exterior, encased; it has also the safety-catch. The lock has been adapted from one of earlier date. The barrel has been added at a later period.

German, comprehensively about 1590.

(109)

832 & 833. Two Wheel-lock Pistols. Ebony stocks with spherical pommels, inlaid in bands of polished and engraved stag's horn. Partly octagonal blued steel barrels stamped with the armourer's mark and with guild mark of Augsburg. The lock-plates blued, one bearing the armourer's mark and the guild mark of the City of Nuremberg. The wheel is on the outside of the lock plate. One has the stop lock on the lock plate, the other the stop lock on the inner side of the stock.

German (Augsburg), about 1600

(401 & 409)

834. Sporting Wheel-lock Rifle. The stock of dark wood, inlaid with strapwork, panels of busts, landscapes, groups of fruit, flowers, and scrolls in engraved and polished stag's horn. At the base of the ramrod socket is engraved a musketeer in the costume of about 1620.

Octagonal barrel, the lock plate engraved with Orpheus and the beasts, and bearing the inscription—

OID · METAM · ORPHEVS · LIB · 4 · I · B
ANNO DOMINI 1624. (Ovid's *Metamorphoses*. Orpheus. &c.)

The wheel is on the exterior, and is covered with a pierced plate with knights tilting at the ring; the same pierced ornaments on the hammer.

German, dated 1624.

(337)

835. Heavy Wheel-lock Arquebus. The stock of walnut wood, inlaid in polished stag's horn, with Jupiter and Ganymede, Venus and Cupid, caryatid figures, hunting subjects, and strapwork on a groundwork of spiral scrolls. The cover of the pyrites case is plaqué, with polished stag's horn engraved with the figure of Flora, beneath which the monogram MD. At the base of the ramrod socket is engraved a portrait bust of a lady in the costume of about 1580. The barrel, octagonal. Brass foresight. The lock plate, having the wheel on the exterior, covered with a design of a mermaid in pierced and engraved brass; the wheel case of the same material engraved with lions and scrolls. The trigger guard of copper gilt, formed to a caryatid female figure, masks, etc. It has the hair trigger.

German (Saxon), about 1600.

(189)

836. Match-lock Rifle, of polygonal bore. The stock of pear wood, finely inlaid in groups with acrobatic grotesque figures, monsters, amorini; festoons of drapery and strapwork in engraved and polished stag-horn; at the breech are the figures of Mars and Venus. In a small panel beneath the ramrod socket is a panel of mother-o'-pearl with the date 1598. The barrel is octagonal, widening and slightly altering in form at the nozzle; engraved with formal flowers and introducing the letter N. The back sight is tubular and has two aperture sights, faceted at the top, partly engraved with scrolls and gilt. The lock plate, long and narrow, has the simplest form of snap match-lock movement. The powder pan has a hinged cover. The trigger is missing.

Italian, dated 1598.

The whole surface of the barrel clearly shows the annealing or damascening marks.

(190)

837. Wheel and Match-lock Arquebus combined. The stock of walnut wood, most elaborately inlaid with

interlaced strapwork, enclosing sunk panels, inlaid with hunting subjects, and in the stock an oblong panel with an equestrian encounter, inscribed above—

HERCULES

The barrel, chiselled in relief in three groups and fully gilt: (i) with the figure of Pan and a naiad in an oval panel, and below that a mask holding a ring; (ii) a grotesque bifurcated figure wound with snakes and holding cornucopiæ; (iii) the winged figure of Victory holding an oval cartouche. The remainder of the barrel deeply etched and entirely gilt, with an interlaced strap design. The lock plate similarly ornamented, having the wheel on the exterior, and having the safety catch and a small arm for holding the slow match. The trigger guard also engraved and gilt.

Probably German work, about 1580. (191)

838. Large Bore Wheel-lock Rifle. The stock of walnut wood, closely inlaid with groups of trophies of arms, elephants, apes, etc. in engraved and polished stag's horn on a groundwork of spiral scrolls. The cover for the recess in the butt is plated with polished horn, engraved with a musketeer in the costume of about 1575, loading his arquebus. The barrel is octagonal, widening slightly at the muzzle, engraved with the initials C. T. and dated 1611. The lock plate has the wheel on the outside and is covered in copper gilt engraved with exotic birds. The trigger guard gilt.

German (Saxon), dated 1611. (192)

839. Light Wheel-lock Sporting Rifle. The stock of Italian walnut inlaid with groups of hawks, hounds, formal flowers, and rosettes in engraved and polished stag's horn and mother-o'-pearl. On the lock plate is engraved a hare and the initials F. P. The barrel octagonal, widening slightly at the muzzle, and engraved with flowers (much rubbed). The lock plate adapts itself to the shape of the stock, the small wheel is on the outside.

German, about 1620. (193)

840. Wheel-lock Pistol. The stock of walnut wood, with faceted oviform pommel entirely decorated with grotesque masks and animals inlaid in engraved and polished mother-o'-pearl and stag's horn, the groundwork occupied with spiral scrolls in brass. The barrel, 25 ins. long, slender and graceful, partly ridged, and with

the number 128 stamped at breech. The lock plate is plain and has the wheel on the outside, on the reverse side is a spring safety catch.

French, about 1605.

From the San Donato collection, 1870.

(1174)

841. Wheel-lock Petronel. The stock of light wood, with gun-shaped butt, inlaid with plaques of mother-o'-pearl, engraved with the figures of Diana, hounds, amorini, etc., on a groundwork of spiral scrolls inlaid in brass, bordered by narrow ribands of polished stag-horn. The barrel, 23 ins. long, slender and octagonal, partly dec. on the facets with a formal scroll in low relief. The lock plate, with the wheel on the exterior, bordered with engraving. A safety catch to the lock.

Probably French, about 1615.

(1180)

842. Slender Wheel-lock Pistol, of small bore. The stock of walnut wood, inlaid with delicate interlaced scrolls, etc., in brass and silver, and enclosing the monogram D. C. The barrel is partly octagonal, and blued, inlaid on the facets with minute scrolls and arabesques in gold and silver azziminia damascening. The lock plate, plain, having the wheel on the outside. The pommel of the pistol is oviform and of blued steel, following in ornamentation the various inlays on the stock and barrel.

French, about 1615.

(915)

843. Wheel-lock Pistol, of slight and graceful proportions. The stock is of Italian walnut wood; the pommel of hexagonal flattened pear-shaped form, delicately inlaid with lines and annular ornaments in silver wire. The barrel is blued, as is the lock plate; the wheel on the outside with gilt chamferings at the base. The pyrites holder is secured by small daisy-headed rivets.

French, about 1625-30.

(970)

844. Wheel-lock Pistol (Dag), entirely of iron. The stock, which is of the usual form, has a hollow spherical pommel. The barrel, 20½ ins. long, octagonal in section at the breech. The lock plate has the wheel on the outside, protected by a case of convex form; it is furnished with a safety catch. The whole pistol is dec. with shaped panels of various hunting subjects on a groundwork of foliage and scrolls, introducing in places panels of arabesque ornaments, etched and partly gilt. At the top of the stock, at the base of the breech, is a coat of arms

surmounted by a helmet and mantling, with the letters F · G · M · O · OH · B. above, and the name MUGAEL GELDREUGER below.

German, about 1570. (712)

845. Light Wheel-lock Sporting Gun. The stock of walnut wood, finely carved in low relief, with oval and circular sunken panels of warriors, amorini and acanthus scrolls; the ramrod socket carved as a mythical reptile; the barrel partly octagonal and faceted, chiselled with scrolls and strapwork; the lock plate with the wheel on the exterior. It has a double feed. The pyrites holders are formed as pilasters and acanthus scrolls.

Italian (Brescian), about 1660-70. (345)

846. Wheel-lock Arquebus. The stock of snakewood, inlaid in bands and groups, with small spiral curls, dots, etc. The barrel is brilliantly blued and finely chiselled in three groups with figures of Bacchus, Diana, and Actæon, standing in canopied niches, around which are masks, exotic birds, groups of fruit and flowers, and interlaced strapwork. The groundwork is gold plated and matted and between the first and second group of chiselling the barrel is fluted and ridged. The lock plate, which has the wheel on the exterior, is chiselled in low relief with a figure, bear hunting with hounds, etc. The four metal bands that retain the ramrod, the trigger guard, and the heel plate, are decorated in the same way as the barrel with chiselling, etc.

Italian, about 1615-1625.

The barrel and mounts of this most highly decorated arquebus were made by the same armourer as the pistols, **Nos. 878, 879, and No. 880** (Case XVII).

The workmanship and style of this gun and the pistols referred to are so similar to that of a series of firearms, with their accessories, preserved at Turin, and traditionally supposed to have been a gift from Philip II of Spain to Emmanuel Philibert, of Savoy, that there can be no doubt that they are by the same hand.

(197)

847. Wheel-lock Arquebus. The stock of walnut wood, inlaid with bear-hunting subjects, hounds, stags, and the figure of a halberdier in engraved and polished stag's horn. The groundwork is occupied with interlaced foliage, a plaque of polished stag-horn beneath the ramrod socket, and on the cover of the receptacle in the butt, boldly engraved, the emblematical figures of Love, Prudence, and Justice. The barrel, 50 ins. long, entirely

chiselled in low relief with a design of monsters, boar-hunting subjects, masks, and formal scrolls. At the breech in an arched canopy stands the figure of Justice. The lock plate is decorated in a like manner to the barrel, but is of later date and has been adapted to the stock. The back sight, adjustable. The date of this fine gun can be fixed by the costume of the figure engraved on the stock.

German, about 1580.

(196)

848. Wheel-lock Arquebus. The stock of Italian walnut profusely inlaid with strapwork panels, masks, flowers, and mermaids, in engraved polished and partly stained stag's horn. On the butt the principal composition is Neptune in a car drawn by sea-horses; beneath the ramrod socket is the figure of a Roman warrior, whilst on the cover of the pyrites case is engraved the figure of Justice, inscribed above IVSTICIA. The barrel which is Italian, has been adapted to the present stock; it was probably removed from a matchlock hackbut. It is partly hexagonal and chiselled in four oval panels with figures of Romulus and Remus, M. Curtius leaping into the pit, Horatius Cocles defending the Bridge, and other subjects from Roman history, chiselled in low relief, the whole of the groundwork formed of strapwork and groups of fruit, etc., the ground matted and gilt. The lock plate is plain, and has the wheel on the exterior, cased in copper gilt; the lock plate is also overlaid with strapwork and scrolls in the same material, the trigger guard gilt. It has the hair trigger.

German, about 1600.

(199)

849. Wheel-lock Rifle. The stock of walnut, inlaid with figures of ladies and gentlemen, in the costume of about 1570. At the ramrod socket is engraved the figure of a courtier, also on the cover of the pyrites box; beneath, in an oval panel, is the figure of Lucretia. The barrel, which is Italian, has been adapted, it is octagonal in section and of blued surface, inlaid and engraved with panels of Roman heads. The groundwork gilt. The lock plate, partly studded and gilt, has the wheel on the exterior, which is damascened in gold. The damascening has been added to match the barrel.

German, 1590.

(198)

850. Wheel-lock Rifle of octagonal bore. The stock of Italian walnut, most profusely inlaid with a close scroll design introducing monsters, terminal figures, and hounds

in engraved and polished stag's horn, beneath the cover of the receptacle in the butt is stamped the number 22. The barrel, which is octagonal and hollowed on the two side facets, widens slightly towards the end of the muzzle, and is chiselled at the breech and muzzle with a finely composed design of strapwork, caryatid figures, trophies of arms, masks, etc. In an upright oval panel is the figure of Mars. The work is executed in low relief, the ground work has been plated with gold. The lock plate is overlaid with a strapwork and mask ornament in brass; the wheel is on the exterior but cased in brass, on which are worked scrolls in low relief. Partly fluted feed.

German (Saxon), about 1600.

(195)

CENTRE OF GALLERY V.

851. Suit of Armour. The surface is blackened, and has a sunk border, edged with roping, deeply etched with a flowing design, consisting of scrolls, birds, monsters, and trophies, fully gilt.

The figure, set up as it is, is formed from two suits. The helmet, breast and back plate, gorget, pauldrons, gauntlets, and chanfron from one suit, whilst the arms, cuisses, jambs, genouillères, and the remainder of the horse armour are from another suit. The decoration of the latter suit is richer by the addition of ribbing and fluting.

Bavarian, dated 1532.

Consisting of—

Closed Helmet. The skull piece has a low roped comb, the umbril large and pointed. The face guard composed of two salient plates known as a "falling bevor," the top of which is roped, as is the edge of the skull above the forehead, the ocularium being formed in the open space between these two plates. The chin piece opens down the side. The lower part of the helmet finishes in two gorget plates.

Gorget, composed of five plates, round the lowest one of which is a sunk band, etched to represent a collar of annular interlapping links.

Breastplate, of globose form, roped gussets and turnover. Dec. in the centre of the breast with an etched and gilt figure of the Virgin standing on a crescent moon and holding in her arms the infant Christ.

Taces, of three plates.

Backplate, which is jointed to the breastplate by hinged iron straps on the shoulder, and beneath the arms. The straps fit on to staples, and are secured by pins.

Loin Guard (Garde-de-rein), of five deep plates.

Tassets, of eleven plates, the lower of which curve strongly round the leg. They are detachable at the fifth plate, the lower edge finished by a roping and band of etching and gilding, so that the top five plates could be worn without the lower six.

Shoulder Plates (Pouldrons), of five lames, the second plate at the top widening, and fully protecting the shoulder blades; in front they take more the form of espaliers, leaving the gussets somewhat exposed.

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes), the outer bend of the arm protected by a large heart-shaped plate.

Mitten Gauntlets. The wrist plate hinged below.

Thigh Plates (Cuisses), short, and of one plate.

Knee Plates (Genouillères), of four plates; a heart-shaped plate protecting the inner bend of the knee.

Greaves (Jambs).

Sollerets, the toes broadening to the fashion known as "bear pawed." Permanently attached to them are straight-necked spurs, with star-shaped rowels of eight points.

The armour for the horse is as follows—

Armour for the Horse's Head (Chanfron), to which is hinged at the top the crinet. The bordering of the chanfron is pierced, leaving a design of trefoil leaves showing the velvet lining beneath. In front is rivetted a shield charged with the Arms of Bavaria.

Neck Plates of eleven lames.

Chest Plate (Poitrel) (in German *Brustpanzer*), of seven plates. In general form it slopes outward, and finishes in a heavy roped edge. It swells into circular concave bosses above the pectoral muscles of the horse, at which point on either side is the hinge; each boss is decorated with a cross *patté* in relief. At the sides are the two smaller plates, attached by almayne rivets, in order to allow a certain amount of play to the otherwise rigid plates.

Cantle and Burr of the saddle. The cantle is composed of three plates, and bears in front the date 1532 in an oblong panel. The burr is of one plate.

Curb Reins, are protected by three oblong hinged plates.

This equestrian suit was exhibited in London as early as 1814 at the "Oplotheca" in Brook Street. There is an aquatint by W. M. Craig showing the gallery in which it figures. The entire collection of armour and arms at the "Oplotheca" was sold in London in April, 1821, and the following extract from the sale catalogue shows the most interesting provenance of this suit in particular :—

"Armour of the Elector Joseph of Bavaria on horse-back. This superb suit of black and gold, with the pectoral, chanfron, and other trappings for the horse, of the finest workmanship of the time of Henry VIII. On the centre of the breastplate is the subject of the Virgin and Child. The helmet is very rare and curiously formed, having the vizor and bevor to fall down instead of the usual method of rising or lifting up. On a plate in the front of the chanfron or headpiece of the horse is engraved the Bavarian arms. Taken by Napoleon Bonaparte from the Armoury at Munich."

It is interesting to note that there is preserved in the National Bavarian Museum at Munich a breastplate exactly similar to that which forms part of this suit. The same museum contains also parts of another harness very similar.

The suit, as it is now set up, holds in the right hand a mace described under No. 852.

This suit somewhat resembles the equestrian harness in the Musée d'Artillerie, No. G 40, although the latter is far more complete in its horse armour; that harness bears the date 1533.

The wooden velvet-covered saddle and trappings are modern.

There were many loose scale pattern straps, ending in rosettes, attached to various parts of this armour that had no connection with the pieces to which they were rivetted. They have now been adapted so as to make a form of *croupière* of an open trellis design such as may be seen

on suits in the Ambras Collection, Vienna, and in the armoury at Madrid; in particular on the equestrian harness of Charles V., No. A 149, in the catalogue of 1898.

(1198)

- 852. Mace** of blackened steel. The head is composed of seven flanges, of rectangular design, reinforced at the points, cylindrical haft. Dec. with spiral flutings, roping and parcel gilding.

Italian, about 1570.

(1199)

CASE XVII.

- 853. Small Sword.** Oviform pommel, knuckle guard, single quillon, small *pas d'âne*, and double oval shell, wire-bound grip. Dec. with chiselled panels of allegorical figures, bright steel on a grained gold ground. The blade of bayonet section, $32\frac{1}{2}$ ins. long, blued gilt and inscribed "COULIER SUCCESEUR DE MONSIEUR PÉCHON, FOUR-BISSEUR DE MONSEIGNEUR LE COMPTE D'ARTOIS RUE ST. HONORÉ À LA VICTOIRE DE PARIS." In mounted sheath.

French, about 1780.

(628)

- 854. Small Sword.** Slender oviform pommel; knuckle guard of oval section, swelling in the centre, single quillon, *pas d'âne*, and an oval shell on either side. The whole hilt dec. with oval panels of figures in the costume of about 1730, chiselled in low relief and blued, on a gold plated groundwork; copper wire-bound grip. The blade, 29 ins. long, and of bayonet-shaped section.

French, about 1780.

The hilt of this small sword must certainly be by the artist who designed and executed **No. 856.**

(594)

- 855. Small Sword,** the hilt silver gilt. Hollow oviform pommel, knuckle guard, short quillons and oval shell. The *pas d'âne* has almost disappeared. Dec. with piercing and chasing of scrolls and fruit. Wire-bound grip. The blade, of bayonet section, slightly etched, sole skin scabbard, the chape inscribed **DEALTRY, ROYAL EXCHANGE.**

English, about 1790.

(1190)

- 856. Small Sword.** Oviform pommel; knuckle guard of oval section, swelling in the centre; single quillon, pas d'âne, and an oval shell on either side. The grip bound with gold wire. The whole hilt is finely chiselled in low relief, with equestrian and other figures, of soldiers and commanders in the costume of about 1740; distant landscapes and scroll and laurel borders, the background overlaid with matted gold. The blade, $31\frac{1}{4}$ ins. long, of bayonet section, blued and gilt at the hilt. The scabbard covered with sole skin, with chape, ferrule, and suspender, similarly chased to the hilt.

French, about 1760.

From the collection of M. A. Beurdeley.

From the collection of the Count de Nieuwerkerke.

(627)

- 857. Small Sword.** Oviform pommel; knuckle guard of oval section; single quillon ending in a knob, small oval shell on either side; the grip, swelling in the centre. The whole hilt is finely chiselled in low relief, and decorated with female figures emblematical of the Arts and Sciences, with bordering of scrolls and shells, and with festoons of drapery and flowers. The groundwork plated with gold has punched upon it a small annular design. The blade, $27\frac{1}{4}$ ins. long, of flattened octagonal section, and assuming a flattened lozenge shape at the hilt, entirely etched with interlaced scrollwork on a gilded ground. The scabbard mounts decorated in the same manner as the hilt.

German, about 1740.

(772 & 773)

- 858. Belt,** of silver formed of a treble finely-twisted curb chain. The buckles in front are of quatrefoil shape, pierced and chased with floral ornaments; the centre is composed of an extra appliqué plaque, also chased with foliage; the joining link in front has to it a loop for the suspension of an escarcelle or bag.

German, about 1650.

(604)

- 859 & 882. Pair of slender Wheel-lock Pistols.** The stocks of the usual form and having faceted oviform pommels of ebony, inlaid with engraved and polished stag's horn and mother-o'-pearl. Dec. with classical figures, buildings, lions' masks, and rosettes; at the base of the ramrod socket is the figure of Leda with the Swan. The barrels partly octagonal, with moulded muzzles and breeches. They were originally blued, and are engraved and gilt in three bands with fine interlaced scrolls. The lock plates have the wheel on the outside, and are engraved

with running hounds and foxes, gilt on a blued ground. Stamped with the guild mark of the city of Nuremberg.

German (Nuremberg), about 1600. (740 & 741)

360. Small Wheel-lock Pistol. The stock of walnut; fluted oviform pommel, the ridges inlaid with lines in silver. The barrel is octagonal, and has incrustations of silver; the groundwork has been decorated with silver azziminia but is now much rubbed. The lock plate is small, having the wheel on the outside, entirely dec. with a fine scroll etching with exotic birds, etc. The pyrites holder formed as the grotesque seated figure of a dog.

Italian, about 1640. (1172)

361 & 383. Pair of Wheel-lock Pistols. The stocks of ebony, with spherical facetted pommels; they are finely inlaid with biblical and allegorical subjects, scrolls, etc., in engraved and polished stag's horn. Among the other biblical subjects represented are, on the panels below the barrel: Saul and his armour-bearer; Joshua and his attendant kings; Samson strangling the lion, and in the background Samson carrying off the gates of Gaza. On the corresponding part of the second pistol: Joshua receiving the submission of the kings; a group of three warriors in classical armour; and David killing Goliath. On the band just above the pommel is the story of Esther and the Persian king Ahasuerus. The barrels partly octagonal, blued, and inlaid with budding scrolls in silver azziminia. Blued lock plate; the wheel on the outside, the case of which is decorated in the same manner as the barrel. Narrow hooks for the attachment to the belt.

Italian, about 1580.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court.

Sir Samuel describes them as having belonged to Alessandro de' Medici, Duke of Tuscany, A.D. 1530.

Although the costume of some of the figures might coincide with the date to which he attributes these pistols, from their general form and the construction of the wheel lock, the connection with this prince and the date 1530 cannot be accepted, the pistols being too late in style for this period.

Alessandro de' Medici, Duke of Tuscany, was murdered by his cousin, Lorenzo de' Medici, in 1531.

(742 & 743)

362 & 385. Pair of Snaphaunce Pistols. The stocks of Italian walnut, carved in low relief with dolphins and scrolls. The pommel caps, the trigger guards, ram-

rod sockets, and plaques inlaid flush with the stocks, of steel, finely chiselled in low relief, with interlaced budding scrolls, among which are figures of snakes and monsters. The barrels are partly ribbed, and inscribed with the name of the celebrated maker—

LAZARINO COMINAZZO.

On the reverse side to the locks are long slender hooks for attachment to the belt.

Italian, about 1660.

Snaphaunce, a term derived from a nickname applied to the troops who first used this particular form of lock.

(692 & 708)

863 & 886. Pair of Flint-lock Pistols, entirely of steel. The stocks chiselled below the ramrod sockets in low relief with acanthus scrolls. Below the breech are scrolls introducing an oval cartouche bearing the name of the maker—

STEFANO SIOLI MF.

On the pommel caps are circular panels with female portrait-busts. The barrels are partly octagonal in section and inscribed—

GIRONIMO MVTTO.

The lock plates have the maker's name again repeated.

Italian, about 1680.

(721 & 733)

864 & 887. Pair of Flint-lock Pistols. The stocks of Italian walnut, slightly carved with acanthus mouldings. The pommels and plaques below the breech, on the reverse of the locks, at the ramrod socket and at the base of the muzzle, are most elaborately wrought in steel chiselled in low relief, with masks, monkeys, and interlaced floral scrollwork. The barrels are ribbed in three rows, and bear the name—

LAZARINO . COMINAZZO .

The locks and trigger guards are chiselled with a similar design to the mounts of the stock. The ends of the ramrods and the triggers (one now missing) are formed as the figures of monkeys.

Italian, about 1640.

(698 & 702)

865 & 888. Pair of Snaphaunce Pistols. The stocks of Italian walnut, and inlaid flush with the surface with panels of pierced steel decoration composed of interlaced scrollwork. The pommel caps, trigger guards, and ramrod sockets of iron chiselled with an interlaced scroll design in low relief. The barrels partly faceted,

octagonal in section at the breech. The locks engraved with conventional foliage, and inscribed on the chamfered edge—

ANTONIO VENAZOLO,

Italian, about 1670.

See note after No. 862.

(723 & 731)

866 & 889. Pair of Flint-lock Pistols. The stocks of Italian walnut, decorated with panels of iron-work inlaid flush with the surface, and pierced to a lace-like fineness, with the double-headed eagle, trophies of arms, and interlaced scrolls. The pommel caps and trigger guards similarly decorated. The barrels have a facet running along the sight line, inscribed—

LAZARINO COM(I)NAZO.

The lock plates deeply engraved with the crowned double-headed eagle, and inscribed on the lower chamfered edge—

CAVIO FONDRINO IN BRECCIA.

Italian (Brescian), about 1670.

(693 & 707)

867 & 890. Pair of Flint-lock Pistols. The stocks are of ebony, with lines inlaid in silver wire. The barrels are blued, and partly octagonal in section, damascened with interlaced arabesques in gold, signed on the top facet, *Le Conte*. The lock plates are finely engraved with exotic birds, tulips, etc., the ends nearest the butt terminate in boars' heads, gilt. The mountings of the pistols are of copper gilt, pierced and engraved with tulips and other flowers; beneath is shown a ground-work of blued steel.

French, about 1650-60.

(990 & 991)

868. Wheel-lock Petronel. The stock of walnut wood, dec. with inlays of mermaids, deer and hounds in groups on a small spiral scroll, pattern background, in engraved and polished stag's horn and mother-o'-pearl. The barrel russeted and inlaid with conventional scrolls in silver. The lock plate, decorated in a like manner, has the wheel on the exterior.

German, about 1635.

(703)

869. Small Sword. Cylindrical pommel, knuckle guard, and single quillon, *pas d'âne*, and two oval-shaped shells. Dec. with finely chiselled and pierced work, inlaid and plated with gold. The pommel is formed into four arch-shaped panels, with figures as supports to the arches; around the

centre, chiselled in high relief, are episodes chosen from Roman history. The groundwork plated with gold and matted. The centre of the knuckle guard is formed as a small statuette of Neptune standing astride a mermaid; a nude female figure forms the quillon. Both the interior and exterior of the shells are chiselled and undercut in high relief with an equestrian encounter by the walls of a town. One view in the interior represents its surrender. Silver wire and steel bound grip. The blade, $33\frac{3}{4}$ ins. long, of bayonet section, etched with trophies of arms, etc., blued on a groundwork of greyed steel. Black leather scabbard; the hook of the chape chiselled with the figure of a Roman warrior.

French, about 1660-1680.

The grip and blade of this small sword do not belong to the rest; they are of much later date—the end of the 18th century.

(152)

870. Small Wheel-lock Pistol (Dag), the stock entirely of steel, with ball pommel. The barrel, $4\frac{1}{2}$ ins. long, partly octagonal, stamped with the guild mark of Augsburg. The lock plate has the wheel on the exterior; it has also a safety catch. Dec.: none.

German (Augsburg), about 1590-1600.

These small pistols, entirely of steel, are not uncommon, but the present example is certainly the smallest the writer has ever met with. It has the perfect proportions of a full-sized pistol, and is by no means an impracticable weapon.

(985)

871 & 875. Pair of Small Wheel-lock Pistols. The stocks, of walnut wood, faceted at the butt and inlaid with pierced and engraved steel. Dec. with the eagle, interlaced budding scroll, etc. The barrels are partly fluted and inscribed—

GIO · BATT · FRANCINO

at the muzzles, incised to a chevron pattern. The lock plates engraved round the border, the wheel on the exterior. The pyrites holder is chiselled with acanthus leaves. The end of the pommel and trigger guards are delicately pierced with the eagle, scrolls, etc.

Probably Brescian, about 1660.

(986 & 987)

872 & 874. Pair of Small Model Wheel-lock Pistols. The stocks are of copper gilt and engraved with scrolls; the barrels partly octagonal in section; the lock plate occupying the whole of one side of the stock; the wheels are on the exterior, but covered; the powder

pan covering of copper gilt, as are also the pommels, which are of S-shaped form.

German (Augsburg), about 1580.

From the collection of M. Baur.

From the collection of the Count de Nieuwerkerke.

It is generally accepted that these pretty toys were made by the apprentices of the gunsmiths as trials of their skill. They are frequently met with in single pistols, but in pairs they are rare.

(640 & 641)

873. Wheel-lock Holster Pistol. The stock of Italian walnut, the butt in the form of a petronel stock; decorated with inlays of open steel work flush with the surface. The barrel faceted and partly ribbed. The lock plate has the wheel on the exterior, protected by an annular-shaped openwork plate. Both on the breech of the barrel and on the lock plate is stamped an armourer's mark.

Italian, about 1670.

(699)

874. See **No. 872.**

(641)

875. See **No. 871.**

(987)

876 & 877. Pair of Double-barrelled Wheel-lock Pistols, entirely of iron. The barrels are placed one above the other, slightly belled at the muzzle, octagonal in section at the breech. The stocks conform to the shape of the barrels and lock plates. The pommels are of fish-tail form. The grips are hollow and cylindrical in form, originally bound with cord or wire (now missing) to give a firmer hold. The lock plate has the two wheels on the exterior, the one placed slightly above the other. They are released by one trigger. The two holders are hinged facing one another. The entire surface of the two pistols is dec. with an interlaced strapwork design, introducing panels of hounds and figures of standard bearers, deeply etched and partly gilt. On the barrels and lock plates are stamped double armourer's marks, the one being the guild mark of the city of Nuremberg and the other exhibiting the initials P.D.

German, about 1580

(711 & 716)

878 & 879. Pair of Wheel-lock Pistols. The stocks of ebony, most minutely and delicately inlaid with a graceful strapwork design in engraved ivory, which encloses variously shaped panels, containing small groups of figures, including horsemen, drummers, musketeers and female figure. The caps of the pommels, ramrod, socket, and trigger-guards are of blued steel, chiselled in low relief with trophies of arms and scale pattern; the

ground gilt. The barrels blued and beautifully chiselled in low relief, inlaid with gold and gilt in three panels. The panels on one pistol contain the figures of Ceres, Neptune, and Minerva in canopies, with cherubs' heads above, bifurcated figures below, and in the other pistol the figures of Mercury, Diana, and Pomona. The remainder of the barrels are of scale pattern. The lock plates have the wheel on the outside and which are guarded by a plate; the whole locks are gracefully decorated with classical figures, winged monsters, and cornucopiæ worked in a like manner to the barrels.

Italian, about 1615 to 1625.

The workmanship and style of these pistol barrels and locks, like those of the pistol **No. 880**, and the gun **No. 846**, Case XVI, are similar to those of a series of fire-arms with their accessories, preserved at Turin, and traditionally supposed to have been a gift from Philip II. of Spain to Emmanuel Philibert of Savoy. The Wallace Collection examples before us are doubtless by the same hand.

(724 & 728)

880. Wheel-lock Pistol. The stock is overlaid with plaques of ivory, partly inlaid with fine arabesque scrolls in ebony. The barrel of this richly-decorated weapon is entirely chiselled in low relief, with three canopies containing the figures of Bacchus, Jupiter, and Mars; the remaining parts of the barrel most elaborately chiselled with masks, canopies, acanthus scrolls, trophies of arms; the ground plated with gold worked to a matted surface; the raised surfaces blued. The decoration of the oval pommel cap, ramrod socket and trigger guard is exactly similar to the barrel. The lock plate has the wheel on the outside.

Italian, about 1615.

In the collection of His Imperial Majesty the Czar of Russia is a wheel-lock arquebus of magnificent workmanship and in superb condition, *en suite* with the pistol before us. It has evidently formed part of the same set, corresponding as it does with it in the details of decoration. The companion gun to that in the collection of His Imperial Majesty is now in the collection of Mr. W. Riggs, of Paris, but it is not in the same state of preservation. Fine weapons of high quality were usually made in pairs or even larger sets, and it would be interesting to learn into what collection, if it be still in existence, the companion to the pistol No. 880 has passed.

This pistol without doubt is the most remarkable from the point of richness of decoration and fineness of workmanship in the Wallace Collection. It is by the same hand as **Nos. 878 and 879**, Case XVII, and the gun **No. 846**, Case XVI.

(774)

381. Oval Priming Flask. The sides formed of plaques of ivory inlaid with arabesque scrolls in ebony. On either face is a circular panel of iron chiselled in low relief with a terminal bifurcated female figure holding scroll branches, the groundwork plated with gold; a similar band of work runs round the edge of the flask.

Italian, about 1620. (769)

382. See **No. 859.** (741)

383. See **No. 861.** (743)

384. Small Wheel-lock Pistol. The stock is delicately moulded and formed of Italian walnut, carved with deer and small figures of saints in niches. It is also slightly inlaid with figures in polished and engraved ivory, and has delicate moulding inlaid with silver. The pommel is of silver gilt and formed as a closed helmet with barred vizor, which lifts, shewing inside a compass. The barrel is octagonal, thickly plated with gold, and engraved with figures in the costume of about 1635. The groundwork is occupied by a formal design of strawberries; the sights are of silver and shaped as figures. The lock plate is plated with gold and engraved with tulips, having the wheel on the exterior. The feed, which is of copper gilt, is shaped as a monster. Along the lower chamfered edge of the lock plate runs the inscription FAIT A MOURGUES PAR LA FONTEYNE MUENTAIN.

French, about 1640.

The engraving is in close resemblance to the conventionally-arranged tulip, often met with on pomanders and silver cups of the middle of the 17th century. As a general rule, such workmanship is considered to be Dutch.

(730)

385. See **No. 862.** (708)

386. See **No. 863.** (733)

387. See **No. 864.** (702)

388. See **No. 865.** (731)

389. See **No. 866.** (707)

390. See **No. 867.** (991)

391. Wheel-lock Petronel. The stock of walnut wood, dec. with inlays of polished and engraved stag's horn and mother-o'-pearl; on one side of the butt is a shield of arms with scroll-shaped monsters, on a groundwork

of spiral scrolls; on the remainder of the stock the imperial eagle, scrolls, etc. Just below the trigger is inlaid the allegorical figure of Truth. The barrel has four ridges for a part of the way, and is chiselled between these with terminal figures of Venus, satyrs and scrolls; above are engraved Roman warriors and trophies of arms. The lock plate has the wheel on the exterior, and is tooled with a design of scrolls.

German, about 1635-40.

The lock is of slightly later date than the barrel and stock, and has been adapted to fit them.

(697)

892. Rapier, the prototype of the small sword. Flattened vase-shaped pommel, chiselled with two oval panels of classical subjects; at the sides are terminal male figures supporting medallions. The quillons droop slightly, and take the form of caryatid busts. The centre block, from which they issue, is chiselled with classical figures. The shells are oval in form and chiselled with oval panels of classical figures. At the sides of the panels are figures, scrolls, and grotesques. The whole of the groundwork plated with gold; wire-bound grip. The blade, $32\frac{3}{4}$ ins. long, of flattened octagonal section, doubly grooved, gilt in the grooves, and inscribed—

FRANCISCO PICINIO (*sic*).

French, about 1660.

From the collection of M. E. Juste.

From the collection of the Count Nieuwerkerke.

(588)

893. Small Sword, russet hilt. Oviform pommel, knuckle guard of oval section, small single drooping quillons, and ring guard. Dec. with grotesque figures, scrolls, and acanthus plated in gold. Copper wire-bound grip. The blade, 31 ins. long, ridged down the length of each face, and doubly-ridged for $5\frac{3}{4}$ ins. on the shoulder, entirely etched and fully gilt, with small scrolls. Down each ridge pinned and soldered on are a series of small silver rosette ornaments.

The hilt probably English, about 1690-1700.

The blade is exactly similar to one in the Royal Collection, Windsor, No. 58 of the 1906 catalogue. It is by the same hand.

From the collection of M. de Courvalle.

From the collection of M. Henry Courant.

From the collection of the Count de Nieuwerkerke.

(153)

894. Rapier, flattened vase-shaped pommel, knuckle guard, with small projection below, single drooping quillon and ring, steel pilaster grip. Dec. with a design of a Romanesque warrior, trophies of arms, masks, etc., chiselled in low relief on a gilt ground, and partly damascened with gold. The blade $37\frac{1}{2}$ ins. long, partly of flattened hexagonal section suddenly narrows to a point of diamond section.

Italian, about 1620.

(1335)

895. Hunting Sword, the hilt entirely of russet steel, partly gilt. The grip and pommel are in one, hollow, and narrowing towards the quillon, which is in the same plane as the knuckle guard, single ring at the side. The whole of the hilt is decorated with chiselled and pierced panels of boar-hunting subjects on a groundwork of scrolls, etc. The blade, $31\frac{1}{2}$ ins. long, back-edged, and slightly hollowed on either face, etched with figures of HIPPOMIVS and ABONIVS, groups of flowers, and scriptural inscriptions. The scabbard of black leather, mounted with chape and ferrule.

Flemish, about 1660.

(879)

896. Bronze Hilt, of a Roman sword. The pommel is formed as a flat oval disc, engraved with a cross hatched design, the grip oval, the quillons flat and pierced to receive the blade, a fragment of which remains, secured by rivets.

About 100 A.D.

(187)

897 & 926. Pair of Wheel-lock Pistols. The stocks of walnut wood; the oval pommels and ramrod mount of copper gilt, the end of the butt dec. in relief with figures of Minerva; pierced trigger guard. The barrels blued, and partly octagonal. The lock plates have the wheel on the exterior.

Probably French, about 1630.

(349 & 350)

898 & 927. Pair of Wheel-lock Pistols. The stocks of mahogany, have faceted pear-shaped pommels. The whole surface is dec. with inlays of figures, terminal busts, masks, birds, and scrolls in engraved and polished stag's horn. The barrels partly octagonal. The lock plates are deeply chamfered at the edges, and have the wheels on the outside; the hammer spring, engraved in places with rosettes.

German, about 1650.

(696 & 704)

899 & 928. Pair of Wheel-lock Pistols. The stocks of Italian walnut, with flattened pommels. The stocks are elaborately decorated with finely pierced and

engraved steel plaques with dolphins and formal scrolls inlaid flush with the surface. The barrels partly octagonal, and faceted; inscribed with the name of the well-known maker—

LAZARINO COMINAZZO.

The pommel cap and trigger guard of chiselled and pierced steel. The lock plates plain, with the wheel on the exterior; the pyrites holder of pilaster form.

Italian, about 1650.

(1181 & 1182)

900 & 929. Pair of Snaphaunce Pistols. The stocks, of walnut wood, inlaid with panels of pierced and engraved steelwork. Fluted steel caps to the pommel and trigger guard. The barrels partly fluted, the hammers slightly engraved with scrolls, and cone ornaments.

Brescian, about 1660-70.

(992 & 993)

901 & 930. Pair of Flint-lock Pistols. The stocks are of burr walnut, carved in low relief with winged monsters, scrolls, etc. The pommel caps, trigger guards, ramrod sockets, and crest plates of silver, chased in low relief with gorgons masks, and engraved with birds and scrolls. At the end of the pommel is a mask in high relief, chiselled in iron. The barrels are blued, octagonal in section at the extreme base, inlaid with the figure of Mars under a canopy, masks, and small nude figures in gold. The lock plates are engraved with St. George and the dragon (St. George is in the costume of about 1720), and inscribed—

TANGUY A PARIS.

French, about 1730.

(722 & 732)

902 & 931. Pair of Flint-lock Pistols, entirely of steel. The stocks chiselled in low relief with acanthus scrolls, the ground dec. with engraved interlaced budding foliage. The pommels and trigger guard are ornamented in high relief with lions masks. The barrels have a facet running down the line of sight inscribed—

GIO BATTA FRANZZINO.

The lock plates inscribed by the maker—

STEFANO SCIOLI.

Italian, about 1680.

(695 & 705)

903 & 932. Pair of Flint-lock Pistols. The stocks of burr walnut carved with scrolls in low relief, and

further enriched with allegorical figures, the Arms of Saxony, animals, and scrolls, mounted in engraved silver. The pommel caps, trigger guards, ramrod sockets, and mounts are of steel chiselled with masks and scrolls in low relief and partly gilt. The barrels chiselled with two panels containing the figures of Hercules and Mars, garlands of laurels and masks above and below, the groundwork plated with gold and matted; at the muzzles, the barrels are inscribed with the maker's name—

ERTTEL À DRESDE

The name is also repeated on the lock plates.

German, about 1730.

(718 & 736)

904 & 933. Pair of Flint-lock pistols. Walnut wood stocks; the barrels partly octagonal. The pommel caps, trigger guards, ramrod sockets, and lock are all similarly chiselled in low relief with scrolls and shell work, the ground matted and gilt. The lock plates bear the maker's name—

PONSIN.

French, about 1715.

(717 & 737)

905[& 934. A Pair of Flint-lock Holster Pistols. The stocks are of walnut, shaped to flattened pommels, carved in low relief, with strapwork and laurel foliage, Inlaid above the grip with birds and scrolls. The barrels are of blued steel, with a flat facet on the top, on which is inlaid the maker's name—MAZELLIER À PARIS. The lock plates are also engraved with that maker's name. The pommels, trigger guards, two plaques, and ramrod socket are of silver, finely chased in low relief with strapwork, trophies of arms, and classical medallion portraits.

French, about 1730.

(962 & 963)

906. Light Hunting Sword. The hilt entirely of blued iron; both the pommel and quillon ends are chiselled with grotesque masks. The grip is hollow and pierced down each face with a flowing scroll design. The shell is small, droops over the blade, and chiselled and pierced with a grotesque mask. The blade, 28 $\frac{3}{4}$ ins. long, back edged within 7 $\frac{3}{4}$ ins. of the point. The back edge is doubly grooved, etched at the hilt with an oval panel, inscribed—

DAMASCO.

The groundwork of small scrolls, gilt.

Italian (Brescian workmanship), about 1680-1700.

(1265,

- 907. Wheel-lock Pistol.** Walnut wood stock, stamped beneath with the name—

BARTOY BON FADINO,

The pommel is flattened, the stock elaborately mounted in places with finely chiselled and pierced steel, let in flush with the surface. The barrel partly ridged and faceted, and inscribed—

GIO · BATT · FRANCINO

The pommel cap and trigger guard of steel pierced and chiselled. The lock plate, with the wheel on the exterior, engraved round the border; the pyrites holder of pilaster form.

Italian, about 1640.

(966)

- 908. Flat Iron** of shield shape form, the end opening to receive the heating plate, the handle is supported on two short turned pilasters, the grip of turned wood. The surface is russeted and dec. with trophies of arms and scrollwork incrustated in silver.

Probably English, about 1700.

(181A)

- 909 & 915. Pair of Snaphaunce Holster Pistols.**

The stocks are of Italian walnut, carved with scrolls in low relief, and mounted at the butt, above the grip, etc., with chiselled-steel work, oval portrait busts, terminal figures, and acanthus scrolls. The barrels are partly octagonal and blued, and with the armourer's mark, inlaid in gold—

PISTOJA,

surmounted by a crown. The lock delicately formed and chiselled with masks, terminal figures, etc.

Italian, about 1670.

(738 & 739)

- 910 & 914. Pair of Flint-lock Pistols.** The stocks of ivory; the pommels formed as classical helmeted heads, round the collar of each is an engraved silver band; at the breech, carved in low relief, is a grotesque mask; the base of the ramrod socket shaped as the mask of a monster. The barrels, partly octagonal, engraved with formal scrolls. The locks chiselled in low relief with acanthus scrolls.

Italian, about 1680.

(744 & 745)

- 911 & 913. Pair of Flint-lock Pistols.** The stocks are of walnut wood decorated with inlays of hunted hares,

hounds, annular ornaments on a groundwork of spiral scrolls in engraved ivory and mother-o'-pearl. The pommels of ivory, carved to the form of a helmeted Roman head. The barrels partly octagonal. The locks without decoration.

Italian, about 1700.

(691 & 709)

912. Snaphaunce Pistol. The stock of Italian walnut wood, shaped in the butt. The pommel, capped and mounted in places with iron, chiselled with tulips in low relief. The barrel partly ridged and stamped at the side—

L . L .

The snaphaunce lock is elaborately chiselled and pierced with grotesque figures and budding scrolls.

Italian (Brescian), about 1660.

(701)

913. See **No. 911.**

(709)

914. See **No. 910**

(744)

915. See **No. 909.**

(739)

916 & 917. Pair of Flint-lock Pistols. The stocks are of Italian walnut wood, entirely carved in high relief, with Hercules slaying the Lion and Samson slaughtering the Philistines with the jawbone of an ass. The composition is several times repeated. The barrels blued, partly octagonal in section, engraved and plated in gold with the subject of Hercules and the Lion, the whole groundwork powdered with fleur-de-lys. On the one barrel is the inscription—

BELGICUS ECCE LEO GALLORUM SUBACTUS

GERIONÆ HISPANO TRISTA FATA PARAT

SUNT NOBIS LILIA CORDI

and on the second—

UT PELLAM (ALCIDES) DEVICTI INSIGNE LEONIS

SIC LUDOVICUS OUANS (*sic*) BELGICA SIGNA GERIT

SUNT NOBIS LILIA CORDI.

The lock plates also engraved with the subject of Hercules and the Lion.

French, about 1670.

(720 & 734)

- 918. Flint-lock Pistol.** The stock of Italian walnut wood, slightly carved with scrolls in low relief and inlaid with the same in silver wire. The pommel, trigger-guard and other mounts are of silver chased in low relief, with a portrait of Louis XIV., a figure of Fame, trophies, masks and scrolls. The groundwork is matted and gilt; above the grip of the stock is a crowned shield with the Royal Arms of France. The barrel which is blued and elaborately inlaid with gold bears the name *LA ROCHE À PARIS*. Below is a composition of armour, etc., chiselled in relief on a gold matted ground. The lock plate is also blue and gold and has the figure of Neptune in a car drawn by sea horses. The maker's name is again repeated.

French, about 1730.

The small silver shield of arms with the Écusson of France—Dauphiné, seems to be an addition at a more recent date. This same shield of arms was used on coins until the year 1702,

(726)

- 919. Flint-lock Pistol.** The stock of Italian walnut wood, carved in low relief with grotesque masks, interlaced strapwork, and acanthus foliage. It is furthermore enriched with fine scrolls in silver wire. The barrel has a facet running down the sight line engraved with the maker's name—

CHASTEAV À PARIS

This name is repeated on the lock plate. In an oval panel on the barrel, chiselled in low relief, is the figure of Mars, the background plated with gold and matted. The remainder of the barrel, the lock plate, the pommel cap, ramrod socket, and trigger guard, are all similarly decorated with allegorical figures, busts, and trophies, chiselled in low relief on a gold-plated ground.

French, about 1690.

(694)

- 920 & 921. Pair of Flint-lock Pistols.** The stocks of Italian walnut wood, profusely inlaid with floral scrolls in silver wire. The pommels are partly composed of ebony and have inlaid in them scrolls in gold wire, the remainder of the stocks are mounted with appliqué scrolls, etc., in engraved and gilt silver. On the grip of the stock, at the top, is an oval panel with an inscription in Arabic. The barrels are blued and inlaid with a serpent and scrolls in coloured golds; the lock plates are decorated in a like manner.

Probably French work, about 1750.

These pistols, although rich in the general decoration, are meretricious and showy in ornamentation, and on examination of the individual parts seem to indicate that they were manufactured for the East, or made for presentation to some oriental potentate. The Arabic inscription bears out this theory.

(725 & 727)

922 & 923. Pair of Flint-lock Pistols. The stocks of burr walnut wood inlaid with scrolls in silver wire. The pommel caps, trigger guards, ramrod sockets, and locks are decorated with chiselled figures and trophies of arms and scrolls in low relief; matted gold-plated groundwork. The barrels, partly faceted, are octagonal at the breech, and with a band of chiselled acanthus leaves running round the centre. They are engraved with scrolls and gold plated; an armourer's mark inlaid in gold.

French, about 1730.

(719 & 735)

924 & 925. Pair of Flint-lock Pistols. Walnut wood stocks, profusely inlaid with alternate small oval buttons of stained ivory and studs, with quatrefoil-shaped heads of gold. The stocks are further enriched with scrolls in silver gilt, and at the top of the stocks, oval shields appliqué with an elaborate cipher monogram in gold. The lock plates, pommel cups, trigger guards, ramrod sockets, and lock plaques are of steel finely chiselled in low relief and decorated with small deer-hunting subjects, the groundwork gilt. The barrels, which are of darkly-blued steel, are chiselled in a similar manner with an oval portrait bust of AUGUSTUS of Saxony, festoons of flowers and masks above, the Arms of Saxony and monogram below plaqué in gold, stags' heads and steel ornaments below; the whole groundwork is gilt.

German, about 1650.

(1128 & 1129)

- | | | |
|-------------|---------------------|--------|
| 926. | See No. 897. | (350) |
| 927. | See No. 898. | (704) |
| 928. | See No. 899. | (1182) |
| 929. | See No. 900. | (993) |
| 930. | See No. 901. | (732) |
| 931. | See No. 902. | (705) |
| 932. | See No. 903. | (736) |
| 933. | See No. 904. | (737) |
| 934. | See No. 905. | (963) |

- 935. Tinder Box**, formed as a small flint-lock holster pistol. The stock, of Italian walnut wood, is of the usual form, carved with strapwork scrolls, and overlaid with scrolls, hounds, and hares in silver gilt. The pommel is also of silver gilt, and hollowed into a receptacle for the tinder. The barrel, which is decorated with the figure of Diana, inlaid in gold, is divided, and by pulling the trigger, opens by a hinge on its outer side. From the interior there springs into position a spiral taper holder; at the same time opening downwards is a fork-shaped plate at the base of the ramrod socket, which acts as a support and on which the tinder box can rest. The spring is freed in the usual way by the trigger; the sparks produced would light the tinder. Inlaid in gold, on the lock plate, is the name of the maker—

FELIX MEIER IN WIENN.

Austrian (Viennese), about 1700.

(729)

- 936. Small Sword.** The hilt is of the same construction as the sword **No. 1269**. Dec. with trophies of arms, Roman busts, etc., chiselled in low relief; the groundwork gilt. Copper wire-bound grip. The blade, $32\frac{1}{2}$ ins. long, of flattened hexagonal section, inlaid on the ricasso with a small oval panel of brass, stamped with the crowned eagle, and the name **BERLIN**.

German, about 1740.

(486)

CASE XVIII.

- 937. Powder Flask**, of bronze gilt, shaped as a natural stag's horn. The whole of the front surface is occupied with a composition of Roman soldiers storming a town, a small frieze of hunting subjects round the neck; on the back is engraved the ragged staffs and fire steels of Burgundy.

French work, about 1570.

(622)

- 938. Powder Primer**, of metal gilt; flattened pear-shape form. On the front face is the figure of M. Curtius leaping into the pit; round the sides and the back is an interlaced strapwork design.

Italian, about 1570.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(574)

- 939. Powder Flask**, of copper gilt formed as the natural stag's horn; the entire front face has in low relief various small hunting subjects, etc., with a view of a castle in the far distance, a stream in the foreground. The whole of the remaining surface of the flask is etched with a Saxon strapwork and scroll design. At the end of one branch is an engraved sundial and a small receptacle in which was a compass; on the other branch a small tube for priming powder.

German, about 1580-1600.

(616)

- 940. Pommel of a Pistol** of ivory, spherical in form. Around the centre band are finely engraved four oval panels containing Biblical subjects; between these are the initials GED. · IVD · CAP · VI. On either side of the central band is a narrow band of terminal figures, acanthus scrolls, and masks; at the base is engraved a cardinal's coat-of-arms.

Italian, about 1580.

(621)

- 941. Powder Primer**, of triangular form; wood, covered with black velvet, and mounted with plaques of silvered copper. The front plaque is pierced, embossed, and chased with an oval strapwork panel, containing figure from the composition of the Rape of the Sabines; trophies of arms, masks, etc. on the groundwork. The nozzle represents a Roman breastplate.

Flemish, about 1600.

(572)

- 942. Powder Flask and Primer combined.** The body, of curved flattened form, is of natural horn engraved with scrolls. It is mounted with an octagonal neck and two bands in copper gilt. Dec. in low relief with animals' heads and strapwork. The cover to the priming powder pan is regulated by a sliding shell-shaped cap, held in position by a long narrow spring. A steel hook for suspension is on the reverse side of the flask.

German, about 1600.

(1206)

- 943. Powder Primer**, horn-shaped, of dark wood, inlaid with polished ivory engraved with the crowned arms of the Electors of Saxony, scrolls and strapwork, mounted with copper gilt, engraved with trophies of arms.

German, about 1640.

(1239)

- 944. Flat Pear-shaped Powder Flask** of polished stag's horn, carved in high relief with the figure of Mars in Roman armour; at his feet are amorini, in border of formal scrolls, and masks mounted in bright steel, etched with a quatrefoil at the top.

Italian, about 1580.

(620)

- 945. Small Primer**, of ivory, circular in form, carved on the front face, with Apollo seated on Mount Parnassus : a frieze of animals encircle him. Mounted with silver.

Italian, about 1590.

(618)

- 946. Powder Flask**, entirely of copper gilt, and shaped as the natural stag's horn. The subject, in relief, of hunting scenes, is similar to that on the powder flask **No. 939**. The back of the flask is engraved with the circular medallion portrait of a king in armour ; strapwork and flowers on the groundwork. The nozzle engraved with spiral matted bands.

German, about 1580-1600.

(586)

- 947. Powder Primer**, of metal gilt ; flat and circular in form. Dec. with a grotesque mask in high relief in the centre ; outside this, in low relief, is a frieze of hunting subjects ; two loops for suspension.

Italian, about 1580.

(576)

- 948. Powder Flask**, of wood, and flattened shield-shaped form. The front inlaid with engraved and polished stag's horn in representation of Jonah and the Whale ; scroll and birds on the groundwork. The mounts and small handles for suspension are delicately chiselled with cherubs and masks.

Italian, about 1600.

(1241)

- 949. Charge Box**, of wood, rectangular and shaped to the bend of the figure. The front dec. with a figure of a huntsman, stag, and hounds in engraved and polished stag's horn. The groundwork covered with spiral scrolls, partly stained green, iron cover hinged at the side, and with provision inside for five charges.

German, about 1590.

(1215)

- 950 & 954. Pair of Powder Flasks**. Triangular in form ; of wood covered with black velvet, overlaid on either side with copper gilt ; chased and pierced with the figure of M. Curtius leaping into the pit, masks and strapwork above, masks at the corners.

Italian, about 1600.

(573 & 577)

- 951. Powder Primer or Touch Box**, of hemispherical form. It is of dark wood slightly banded with engraved stag's horn and profusely mounted with a central bosette in copper gilt, smaller bosettes and radiating bands with lions' masks and strapwork in relief.

German, about 1580.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II, Plate cxxv., Fig. 1.

(1249)

- 952. Large Triangular Powder Flask** of wood, covered with velvet, bound and mounted with copper gilt; over the front face is a plaque, pierced, embossed, and chased. Dec. with the composition of the Judgment of Paris. Paris, behind whom stands Hermes, is about to hand the apple to Venus, whilst above hovers a flying Cupid; the nozzle is chased with terminal figures and scrolls.

Italian, about 1590.

(609)

- 953. Powder Primer and Bullet Pouch combined.** The body is of wood, formed as a facetted dome, with an arch-shaped projection on one side, inlaid with monsters and scrolls in polished and engraved stag's horn and mother-o'-pearl. The bullet pouch is of blue silk brocade, now much perished.

German, about 1620.

(1213)

- 954. See No. 950.**

(577)

- 955. Powder Flask**, of ivory; flat and circular in form. Engraved in the centre with Joshua commanding the Sun to stand still. Round the borders are terminal female figures, strapwork, and grotesque masks, from between which hang swags of fruit and flowers. The same ornamentation is repeated on the back and sides. The mounts are of blued iron.

Flemish, about 1600.

(575)

- 956. Powder Flask**, of natural stag's horn, polished, and carved in low relief; on the front face the Crucifixion; on the back an engraved design of conventional leaves, etc., a shield of arms, with the initials I · C · V · R and the date, 1557. Mounted in copper gilt, engraved with strapwork panels of sprigs of foliage; a smaller tube for the finer priming powder is at one branch, whilst at the end of the other is an aperture by which it was filled, the covering of which is formed as a lion's mask.

German, dated 1557.

(606)

- 957. Patron Box**, of russet steel, the lid hinged at the back. It contains a wooden lining with partitions for five charges. It is dec. with an embossed and chased design of masks and branches of acanthus leaves.

German, about 1600.

(1011)

958. Powder Flask, of natural stag's horn, deeply engraved with an oval panel, shewing Cupid seated on a bed of flowers, a mask of Apollo above, cherubs' heads and strapwork below. Mounted with iron, etched with conventional flowers and exotic birds on a dotted ground.

German, about 1630.

(610)

959 & 965. Pair of Charge Boxes, of dome-shaped section, composed of mahogany, veneered with alternate stripes of stag's horn, polished and engraved with foliage, and ebony. Mounted with blued steel, the covers hinged at the back. Dec: none. Each has compartments for five charges.

German, about 1600.

(1237 & 1238)

960. Powder Flask of polished stag's horn, finely carved in low relief with the youthful figure of Mars, nude, with the exception of cloak and helmet; he is in the act of drawing his sword; trophies of various weapons are at his feet. At the top is the inscription and date

HOC FERRO TELOQUE VIROS SIC TERRITO

MAVORS, 1532,

(THUS OH MARS SCARE MEN WITH THIS SWORD AND THIS DART.)

The flask is mounted with gun metal.

Italian, dated 1532.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

This early date gives rise to a doubt as to whether it is contemporaneous with the flask, or has been added more recently.

(608)

961. Powder Primer, of metal gilt, flat and circular in form. On the front face in relief is the subject of Mutius Scaevola before King Porsenna, with tents and view of a city in the background. Round the outside edge is a small chequered design. The back is engraved with a design of true arabesques, introducing a shield of the Medici family. In the centre are two loops for suspension.

Italian, about 1560.

(582)

962. Small Powder Primer. Pear-shaped form, overlaid with black fish skin. Dec.: with the crowned initial of King Charles II., bands of laurels and sprays of flower in small gold studs. On the reverse is the Star of the Garter,

with the motto **HONI SOIT QVI MAL Y PENCE**, mounted in silver gilt, engraved with the reverse cipher C.C., surmounted by a crown.

English, about 1680. (619)

963. Powder Primer, of metal gilt. It is almost a replica of No. 961.

Italian, about 1560. (584)

964. Powder Flask, of natural stag's horn, polished and carved in low relief, with the subject of Hercules wrestling with Antaeus, whilst, at his feet, ascending from below, is seen the head of Mother Earth. Trophies of various arms in the background, at the top is an oval shield suspended by ribands. The mounts are of silver, and are slightly decorated with beaded ornaments.

Italian, about 1560-80.

The ornamentation is of a much higher standard of workmanship than is usually expended on flasks of this description. The figures move with much spirit, and the modelling of the nude is of a high degree of excellence.

(585)

965. See No. 959. (1238)

966. Powder Flask of polished stag's horn, carved on the front face in low relief with the allegorical female figure of Fortune, standing on a Porcupine; on the back is engraved a coat of arms, surmounted by a helmet, the crest of which is a figure in the armour of about 1560. The mount of iron gilt, deeply etched with a formal interlaced design.

German, about 1570. (626)

967. Charge Box, of semicircular section, composed of wood, strongly flanged at the bottom, the whole surface closely covered with a spiral scroll design in engraved and polished stag's horn. The cover of brightened iron, hinged at the back. Compartments for four charges.

German, about 1610. (1247)

968. Powder Flask of polished stag's horn, carved in low relief with the figure of a musketeer, carrying a match-lock gun in one hand, the slow match in the other; he wears the full bombasted breeches, and is in the costume of about 1590. The mounts are of iron polished to a brightened surface.

French, about 1590. (624)

969. Powder Flask, of natural stag's horn, polished. In the centre of the front face is a circular panel carved in relief with a horseman, in quasi-classical armour, armed with a sword and shield, engaged in combat with a foot soldier, similarly dressed, but armed with a pistol and shield. The remaining surface of the flask is entirely engraved with classical portrait busts, grotesque masks, leaf work, etc. On the reverse side are figures in combat; the mounts of polished iron, incised with lines, and with loops for suspension.

Italian, about 1580.

(581)

970. Powder Flask. The body of curved flattened form of natural horn, engraved with a cornucopia and small scrolls, mounted with copper gilt, having two bands pierced and chased in low relief, with scrolls and exotic birds. The base of the second mount is engraved with acanthus scrolls.

French, about 1630.

(1243)

971. Powder Primer, of ivory, formed as a small tusk, finely polished and carved in relief, with the first and second labours of Hercules—the killing of the Lernaean Hydra and the strangling of the Nemæan lion—mounted in silver with beaded borders.

Italian, about 1560.

The mounts are of a much more recent date.

(613)

972. Powder Flask, of polished stag's horn, carved in low relief on the front face with the subject of Susanna and the Elders. On the back a formal design of scrolls. The mounts of iron, minutely etched with hounds and deer on scroll groundwork.

German, about 1596.

(614)

973. Powder Flask, of natural stag's horn, polished and carved in low relief, with an elaborate coat-of-arms surmounted by two helmets, with crest and mantling; a twisted riband at the back engraved with the inscription:

GOT·SEI·LOB ÆGAP·VOL·ITUS·KRE 1555

mounted with brass, engraved with strapwork panels of foliage. At the end of one branch is a small tube for the priming powder.

German, dated 1555.

(612)

974. Powder Flask, of ivory; flat and circular in form. In the centre is a concave aperture, in which are

conventional figures of hares. Around this, carved in high relief and undercut, is a frieze of boar hunting scenes in the style of the 16th century. Around the border are trophies of arms, laurels, etc. The mounts of silver; the nozzle formed as a group of hunting implements.

Flemish, about 1760.

(592)

975. Powder Primer, of copper gilt, flattened circular form, convex in the centre, chased in low relief with figures in combat; panels of scrolls on the border, engraved with arabesques on the back.

Italian, about 1590.

(617)

976. Powder Flask, of ivory. Circular and flattened in form. On the front face is carved, in various reliefs, a deep frieze round the border, divided by two grotesque masks into two panels, shewing Orientals lion-hunting and figures in European costume of about 1670 stag-hunting. In a circular panel in the centre, in lower relief, is a river scene, with figures shooting at a target and fishing. The nozzle is turned, and has a frieze of exotic birds; gilt iron loops for suspension.

Italian, about 1670.

The nozzle, which is of turned ivory and carved with a band of exotic birds, is of later date, and has been added in place of the gilt metal nozzle which the flask must have originally possessed, and for the attachment of which three small screw holes remain.

(746)

977. Powder Primer, of copper gilt, exactly similar to No. 975.

(623)

978. Powder Flask, of ivory, circular flattened form, carved with a lion's mask in high relief in the centre; around that is a frieze of three equestrian travellers attacked by lions. Scale pattern borders. The mount of iron, etched with scrolls, gilt.

Italian, about 1630.

(590)

979. Powder Flask, of natural stag's horn, polished and carved in low relief with a graceful figure of Venus, at whose feet is a figure of Cupid; down the sides are narrow upright panels, in the one a circular medallion portrait, supported by the figure of Cupid, whilst on the other side is a narrow oval panel containing a similar figure. Honeysuckle ornaments above and below. The mounts of iron deeply etched with an oval medallion portrait, on either side of which are figures of sphinxes.

French, about 1590.

(593)

980. Powder Flask, of natural stag's horn, carved in high relief in the centre, with the Conversion of the Emperor Constantine. Around this are smaller oval panels of horsemen, on a groundwork of nude figures, amorini, etc., mounted with metal gilt, chased with cherubs' heads, etc.

German, about 1580. (615)

981. Powder Horn, of ivory, shaped as a hunting horn; octagonal in section; the mouthpiece carved as a monster's head, one of the loops for suspension formed as the interlaced bodies of two snakes. The mount at the end of copper gilt, chased with scrolls in low relief; a small grotesque mask for suspension.

French, about 1640. (625)

982. Powder Flask, formed of half the cloven hoof of a reindeer, decorated with annular designs in brass, mother-o'-pearl, and stained ivory, mounted with polished deer horn.

Swedish, about 1690. (1211)

983. Powder Flask, of natural horn; polished and carved in low relief, with an oval panel containing the emblematical female figure of Faith. Round the border are two circular medallion portraits, and a circular panel containing the mask of a lion; scrolls on the groundwork. The mounts of polished iron, engraved with strapwork.

Italian, about 1580. (589)

984. Powder Flask, of *cuir bouilli*, semicircular in form and deeply fluted, tooled at the top with an oval shield, and bordered by a laurel band. The receptacle for the powder is divided into three compartments for priming powder of various degrees of fineness, and has at the top three brass stoppers. At the back of the flask is a pouch for bullets. There are swivel hooks for attachment.

German, about 1600. (1214)

985. Patron Box, of russet steel, semicircular in section, the lid hinged at the side. It is decorated with a design of a conventional aster.

German, about 1590. (1009)

986. Priming Flask, shaped as an inverted fleur-de-lys, of ebony, decorated with inlays of engraved mother-o'-pearl, a musketeer on the one side, with arquebus and rest, and on the reverse a swordsman armed with sword and buckler. The costumes are those of about 1580.

Bordered with narrow bands of polished stag's horn delicately engraved with hunting subjects and strapwork. The mount of iron, etched and gilt with scrolls.

Probably French, about 1600. (1217)

987. Powder Flask, of hemispherical form, composed of wood, covered with *cuir bouilli*, tooled and embossed with figures of lions in circular panels, also an oval shield, with strapwork borders between. The mounts are of blued steel, incised with lines partly gilt.

Italian, about 1590. (1212)

988. Powder Flask, of wood covered with *cuir bouilli*, semicircular in form and deeply fluted; across the top is a small band embossed and tooled with an oval shield and scrolls, bordered by laurel leaves. Mounted with russet iron.

Italian, about 1570. (1220)

989. Powder Flask, of annular form, turned of dark mahogany, inlaid with ring ornaments and dots in polished and stained stag's horn, gold, etc. Turned stag's horn nozzle, brass mounts, and loops for suspension.

North German, about 1640. (1253)

990. Patron Box, of semicircular section, the cover hinged at the back. It is composed of wood, with partitions for five charges; entirely bound with iron. Dec. with an etched and gilt design of spiral scrolls, griffins, and monsters; the top embossed with a leaf ornament; a hook at the back for the attachment to the belt.

German (Saxon), about 1610. (1043)

991. Triangular Powder Flask, of wood, covered with velvet and mounted with copper gilt. The whole of the front surface is overlaid with a plaque, pierced, partly embossed and chased in low relief. The decoration is composed of the figures of Venus, Mars, and Cupid standing beneath a canopy, the top of which is inscribed with the letters I.G.D.L. This is framed in elaborate strapwork, on the sides of which are two reclining male figures supporting swags of flowers. Below the central composition is suspended an oval shield charged with a lion rampant. The nozzle has a lion's mask in relief.

Italian, about 1580. (583)

992. Powder Primer, entirely of copper gilt. It is of oval flattened form. On one face, embossed and chased

in high relief, is a nude female figure, standing beneath a starlit sky ; above her is the inscription—

PRIMVS HOMINIS STATVS.

On the reverse side of the flask is chased a vessel, the mast broken by a tempest, inscribed at the top—

VNDIQVE ANGVSTIE.

Round the border, chased in high relief, are cherubs' heads, fruit, and flowers. At the base of the nozzle are two cherubs' heads.

French, about 1570.

This powder flask has probably been composed of two fine French mirror cases of the middle of the 16th century, and has been adapted to its present form at some much more recent date,

(591)

- 993. Patron or Charge Box,** of wood, semicircular in section, slightly inlaid with narrow bands of engraved polished stag's horn. The mounts are of copper gilt, stamped down the central straps with a figure of St. Barbara ; strapwork and arabesques on the remaining parts of the box.

German, about 1600.

(578)

- 994. Charge Box,** of semicircular section, composed of wood closely inlaid in two panels, with scroll ornaments in polished and engraved stag's horn. It is strongly mounted with blued iron, deeply flanged at the base, the cover hinged at the back. It has compartments for five charges.

German, about 1600.

(1233)

- 995. Powder Flask,** of semicircular form, deeply fluted, composed of wood, covered with *cuir bouilli*, embossed and tooled on the neck with an oval shield and monsters on either side, laurel pattern borders. Mounted with russet iron, incised with lines. Hook for suspension.

Italian, about 1620.

(1205)

- 996. Triangular Wooden Priming Flask,** on one side of which is attached a leather bullet wallet. It is mounted with blackened iron, with double spring stopper. Dec. : none.

German, about 1610.

(1114)

- 997. Priming Flask,** of flattened leaf-shaped form, composed of dark wood, decorated with a musketeer and

pipe in the costume of about 1620, inlaid in engraved mother-o'-pearl, on a groundwork of scrolls in stained and polished stag's horn. The sides are plaqué, with polished and engraved deer horn. The mounts of copper gilt, engraved with annular ornaments.

Italian, about 1630. (1210)

998. Patron Box, of russet iron, with a wooden lining ; in it are partitions for four charges Dec. with an embossed panel in front, with two equestrian figures of negroes ; a lion's mask on the cover ; this is hinged at the back.

German, about 1600. (1045)

999. Powder Flask, of hemispherical facettèd form, composed of wood, covered with *cuir bouilli*, embossed and tooled with trefoil leaves, etc. The mounts of blackened iron, with a spirally-fluted nozzle. Curved hook for attachment at the back.

Italian, about 1610. (1229)

1000. Rapier. Blackened hilt ; flattened cylindrical pommel ; knuckle guard ; diagonally-curved quillons, of oblong section ; single bar and ring, containing a small pierced shell. Fluted wire-bound grip. The whole surface engraved with lines giving the appearance of fur. The blade, $36\frac{1}{2}$ ins. long, of diamond section, very strongly grooved on either side, stiff and tapering. It is fitted with a wood scabbard, covered with black leather, and with ferrule engraved to match the hilt.

Italian, about 1610. (1040)

1001. Left-hand Dagger and Sheath, the companion to the rapier **No. 1000** just described. Blued mounts ; flattened cylindrical pommel ; diagonally-curved quillons of flattened section, single ring guard containing a pierced shell. The whole dec. with an engraved fur ornament. Fluted wire-bound grip. The blade, $9\frac{3}{4}$ ins. long, strongly ridged, grooved, and pierced ; the ricasso plain on the one face ; wood sheath covered with leather ; chape and ferrule.

Italian, about 1610.

With this rapier and dagger is placed the belt and rapier "carriage" made for and belonging to this pair of weapons. It was recently discovered in one of the store rooms at Hertford House.

(1039)

1002. Farrier's Hammer, the head is composed of gun metal curiously formed, having the hammer head reinforced at the end with iron, on the reverse side it

flattens out, to extract nails, whilst at the top are two small projections, used in unfastening screw bolts. The surface is decorated with engravings of St. George and the Dragon, and a musketeer in the costume of about 1640; the ground has budding scrolls. The haft of dark wood inlaid with rosettes and formal flowers, in brass, polished stag's horn and mother-o'-pearl; the grip of bone engraved with a forge and smiths using hammers of similar pattern.

German, about 1640. (639)

- 1003. Small Bugle**, of silver, of the usual "French horn" type. Round the base is appliqué a band of silver gilt, $1\frac{1}{8}$ ins. wide, with cherubs' heads in relief, the outer border embossed to an overlapping scale ornament; the inner border embossed and chased with cockle shells. Between the cherubs' heads is engraved a hare and tulip, with the initials—I.W.H., and with the inscription—

MACHT · IOHANN · WILHELM · HAAS · IN
NVRNBERG.

German (Nuremberg), about 1680. (638)

- 1004. Circular Powder Flask**, of boxwood, boldly carved with the figures of two stags, hounds, and wild boar. Mounted with brass.

German, about 1660. (1252)

- 1005. Pouch and Hanger**, of black leather, stitched with pink cotton. The pouch is shell-shaped and contains compartments for three charges, also a small inner pouch for the iron pyrites used in the wheel-lock guns, pistols, etc. Below the pouch is a small blued steel eye, into which fits the hook of the flask. The **FLASK**, of flattened curved form, is of dark wood carved in low relief, with the figure of a halberdier in the costume of about 1625. The mounts of the flask are of blued steel.

German, about 1630–40. (1227)

- 1006. Commander's Bâton or Sceptre**, of silver, hollow and almost cylindrical; the grip is covered with crimson velvet; the pommel and rondel parcel gilt and decorated in an appliqué band with spiral ornaments. Above the rondel are four appliqué ornaments formed as niches of strapwork, containing the figures of the Virgin and Child, St. John, and St. Peter. These are twice repeated. The end finishes in a similar formation as the pommel.

Probably North German, about 1625. (1262)

1007. Belt of Black Leather, with buckle for regulating its size; applied along the belt are small figures of stags, boars, and hounds in engraved brass. The chapes are formed as crescents.

German, about 1640. (1252A)

1008. Commander's Bâton, of wood, covered with velvet. The two ends are composed of hollow cylindrical caps of copper gilt, chased in high relief with trophies of arms and laurel ornaments.

French, about 1690-1700. (1260)

1009 & 1010. Pair of Spurs. The necks curve upwards. The rowels are large, and of five-pointed star form; both the heel bands and necks are chiselled and pierced with an open work design. The buckles remain intact on both spurs.

French, about 1660-70. (1062 & 1063)

1011. Powder Flask, formed of part of a goat's horn, inlaid with a crowned shield of arms and spiral scrolls and flowers in brass and mother-o'-pearl, mounted with brass.

German, about 1630. (1221)

1012 & 1013. Pair of Spurs. The necks curve slightly upwards, and are armed with pierced eight-pointed star-shaped rowels. The surface russeted, and incrustated with inlays of masks, zig-zags, and dotted ornaments in silver.

Italian, about 1590. (631 & 632)

1014. Spur, of similar form to **No. 1026**. The incrustations of silver take the form of scrolls supporting baskets of fruit.

German, about 1630. (596)

1015. Spur, of similar form to **No. 1026**. The surface russeted and inlaid with groups of quatrefoil dots in silver.

German, about 1630. (597)

1016. Bronze Cannon, with plain trunnions and moulded muzzle. 27 $\frac{3}{4}$ ins. long. Dec.: in high relief, with figures in the style of Germain Pilon, and which were probably executed from his design. A female figure holding a laurel branch stands on a trophy of arms, beneath is another standing on a pedestal, and lastly a figure of Mars.

French, about 1580.

From the collection of M. Baur.

From the collection of the Count de Nieuwerkerke.

Several cannon of this same design and size are in existence. One is in the Musée d'Artillerie in Paris, another in the Musée de Cluny. A fine pair with their gun carriages were in the collection of the Baron de Cosson, and were believed to have been sent as a present to Queen Elizabeth. There was a damaged one in the Londesborough Collection.

(1331)

1017. Hunting Sword and Sheath. The hilt is entirely composed of iron; the quillons short, ending in spiral curls and hollow, beneath which fits the top of the scabbard. The whole hilt and scabbard mounts are chiselled in low relief with trophies of dead game, branches of laurel and palm, sporting dogs, etc. On the chape is the imperial eagle holding a laurel wreath; the groundwork plated with gold and matted. The blade, 22 ins. long, 2½ ins. wide, slightly curved and back-edged; etched with trophies of arms and festoons of flowers. The sheath is composed of ivory, made in two parts. The whole of the front surface is occupied with an encounter of wild animals of the chase, carved in low relief; a coat of arms on the reverse.

German, about 1820-30, but fashioned in French manner of 1740.

(770 & 771)

1018. Prodd (Arbalète-à-jalet). The stock is of yew, formed to a semicircle below the bow, beyond which it terminates in a wolf's head. It is square in section, narrows towards the pommel. This is of flattened globular form; on the top part of the stock, carved in full relief, is the crouching figure of a female monster. The whole is decorated with monsters and oval shields each charged with a bull's head and encircled with the Collar of the Fleece, which an MS. document, in the College of Arms, assigns to Messire Wadislaus, Baron de Bernsteyn, about 1555; the decoration being completed by strapwork and rosette ornaments carved in low relief. The bow is of steel, and slender, it has the original cords and cradle attached, two small pilaster foresights, between which were suspended a bead, back peep sight, and other mounts of russet iron, chiselled with small oval panels of classical figures, scrolls, and fluting enriched with gold inlaying, etc. The bow is 22½ ins. in span.

French, about 1560.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate xcvi., Fig. 1.

(777)

- 1019. Archer's Wrist-guard or Brace**, for the left arm ; of ivory, polished and engraved with the figure of an armourer, inscribed below—

ADRIEN—PHILIPPE,

and dated 1608 ; a view of the interior of a blacksmith's shop. Below, borders of amorini, etc.

German, dated 1608.

(580)

- 1020. Dagger and sheath** of similar formation as **No. 1032**. The blade, $9\frac{3}{4}$ ins. long, is of flattened diamond section and grooved. The decoration consists of oval panels containing heads in gold and silver, arabesque ground-work.

German, about 1600.

The enrichment of this dagger is a modern addition.

(1272-3)

- 1021. Small Prodd or Crossbow** for shooting pellets.

The stock is of pear wood ; curved below the bow, fluted in the butt, and having an octagonal pear-shaped pommel, just beneath which is carved with a male mask in full relief. Below, the bow of gilded iron it is most delicately carved in low relief with acanthus foliage scrolls, issuing from an oval cartouche ; on the upper surface are two grotesque masks. All the mounts also are of gilded iron, deeply etched and engraved with small trophies of arms united by ribands. The foresight is formed of two small folding columns between which was suspended a bead ; the back sight is also folding and of arch-shape. The bow is 18 ins. in span.

French, about 1570.

(764)

- 1022. A Set of Eviscerating Instruments**, *Waldpraxe* or *Trousseau de chasse*. The whole of the hilts, scabbard mounts, etc. are of copper gilt. The set is composed of the principal large knife and six small implements fitting into the scabbard. The grip of the principal knife is formed as the figure of a stag attacked by a hound. The blade, $14\frac{1}{2}$ ins. long, $3\frac{1}{2}$ ins. wide at the point, $2\frac{1}{2}$ ins. wide at the hilt, back edged and fluted, etched and fully gilt at the hilt, with the crowned arms of Brandenburg, containing the initials and date G.F.C.M.Z.B. 1732 ; around the arms, in a narrow riband, is the name—

GEORG · FRIEDRICH · CARL · MARCH ·
BRANDENBVR.

The scabbard, of wood, covered with red velvet, has three groups of pierced and chased mounts with various

boar and deer hunting subjects. The handle of each knife is formed as a hound, the blades partly etched and gilt.

German, dated 1732.

This hunting set is stated to have been given by Frederick the Great of Prussia to Prince Charles Edward Stuart, "The Young Pretender," as a token of affection.

From the collection of Count d'Uban.

(587)

- 1023. Complete Gorget,** of copper gilt. The outside edge has, at about the distance of one inch apart, small semi-circular projections, through which were passed the rivets that secured the lining; inside these is a narrow embossed band chased with a conventional laurel wreath design. The whole of the front plate of the gorget is occupied with a composition representing King David playing the harp, whilst around him circles a group of angels.

French, about 1635.

This gorget, like that of Louis XIII. in the Musée d'Artillerie, G 249, must have had a lining of some rich material embroidered with gold or silver lace. This gorget is purely for "pageant" armour; it doubtless added greatly to the splendour of a military costume.

(565)

- 1024. Spur.** The heel strap is slender, the neck turns downwards at a right angle. The rowel large and slender. The surface chiselled, with small scrolls, etc.

French, about 1620.

(637)

- 1025. Spur.** Slightly drooping neck and eight-pointed star shaped rowels. The surface russetted and dec. with cherubs' heads and feather ornaments, incrustated in silver.

Italian, about 1590.

(598)

- 1026. Spur,** of similar formation to **Nos. 1014 & 1015,** with the exception of the rowel, which is large and five-pointed. The surface russetted, and incrustated with trefoils and dots in silver.

North Italian, about 1620.

(636)

- 1027. Sporting Crossbow or Prodd.** The stock is of ebony, oblong in section and ending in a pear-shaped facettted pommel. Above the grip is carved the seated figure of a lion, holding a hare, and behind it is the figure of a snarling dog, the panels at the side are carved in low relief with a design of small overlapping cartouche, at the end of the pommel is the letter H, below the bow a small oblong panel bearing the date 1571. The bow of steel, delicate in form and of oblong section. Folding

foresight formed as two small pilasters. The backsight also folds and is of arch form. The bow is 22 ins. in span.

French, dated 1571.

(571)

1028. A Set of Eviscerating Implements, Waldpraxe or Trousseau de chasse. The whole of the hilts, scabbard mounts, etc. are of copper gilt. The set is composed of the principal large knife and five smaller implements fitting the scabbard. The grip of the principal knife is hollow and of oblong section, the quillons short and thick, the ring wide and depressed. It is decorated with scrolls and shells, introducing panels of boar hunting scenes. The blade, $15\frac{3}{4}$ ins. long, 3 ins. wide at the point, $2\frac{1}{2}$ ins. wide at the hilt, back edged, and with chamfered cutting edge, boldly etched with the figure of an Oriental; on the reverse, a lion and crescent moon. The handles of the implements are also oblong in section and hollow, chased with scrolls and animals. The scabbard of wood covered with green velvet, mounted with pierced and chased gilt copper, with a design of huntsman, stag, and hounds; two flattened loops at the back for suspension.

German work, about 1740.

From the San Donato Collection, 1870, No. 650.

(579)

1029. Back of the Gorget, No. 1023. It is embossed with a distant view of a castle. In the foreground is the equestrian figure of an Oriental pursued by two Roman warriors armed with lances.

(565)

1030. Small Sporting Arbaleste. Entirely of iron, the stock of oblong section, and finishing in a hollow faceted pear-shaped pommel. The foresight, chiselled and gilt, is in the form of a scaled monster. There is permanently attached a goat's foot lever, the fore part of which is shaped as the seated figure of a lion, whose mouth, when pushed forward, takes in the cord. In the centre of the bow is a hollow groove to receive the bolt, which finishes in a harpy's head. The whole surface of this fine weapon is chiselled in low relief with boar-hunting figures, scrolls, and exotic birds, the groundwork of matted gold.

French, 1670.

(757)

1031. Part of the Windlass for arming a large Arbaleste. It is of russet iron, of fork shape, with a small wheel at the end of each arm. Dec. with chamfering and piercing.

German, about 1520.

(1189)

1032. Dagger and Sheath entirely of russeted iron globular pommel, short drooping quillons of flattened section widening at the ends, single ring guard, decorated with arabesque foliage in gold and silver. The blade, 8½ ins. long, of flattened diamond-shaped section. The scabbard has three ridges, on which are applied narrow spiral bands, the end is spherical. In the top panel is the figure of Cupid, below are arabesques.

German, about 1600.

The gold and silver decoration has been added at a recent date.

(1338 & 1339)

1033. Prodd (Arbalète-à-jalet), made to shoot small pellets or leaden bullets. The stock is of yew, semicircular in shape below the bow. The butt, of oblong section, tapering towards the pommel, which is of flattened turned form. On the top face of the stock is carved in high relief the figure of a fabulous monster. The sides decorated in low relief, with oblong panels carved with trophies of classical armour, scrolls, and overlapping scalework, and inlaid with circular gilt metal plaquettes introducing the second brass of GALBA, B.C. 3-A.D. 69, and HADRIAN, A.D. 76-138, also medallions of ALEXANDER THE GREAT, THEMISTOCLES, and SABINA, wife of HADRIAN, cast from a Denarius. The last three are of Italian workmanship of the 16th Century. In the front of the stock is a metal gilt ram's head. The bow is slender and of russet steel, and secured to the stock by iron gilt bands formed as knotted snakes. The foresight is of pilaster form, entwined with figures of snakes damascened with gold. The remaining mounts are similar in forms and decoration. The backsight is shaped as a flattened arch and inlaid with small scrolls in gold azziminia.

Italian, about 1560.

This most beautiful weapon, which is from the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, can be placed in the foremost rank of the highly decorated balistic weapons, with which this collection is so richly provided. Although of the latter half of the 16th century, it retains nearly all the feeling of the Renaissance at its highest point.

(784)

1034. Hunting Sword and Sheath. The upper portion of the grip is of hard stone, carved in low relief with scrolls in the style of Louis XV. The whole of the mounting of silver gilt. The quillons slightly curve, finishing on the left-hand side in a helmeted Roman bust; on the reverse side with a lion's head. The remaining

mounts are chased with scrolls and honeysuckle ornaments, and set in various bands, etc., with turquoise and rubies. The blade, 18 ins. long, back-edged and hollowed, etched with emblems and hounds.

French, about 1810.

(767 & 768)

1035. Model Bronze Cannon. Round the muzzle is a frieze of three eagles, beyond that an acanthus-leaf moulding, and at the extreme edge a wreath design bound with ribands. The barrel, between the trunnions and the muzzle, is moulded to an interlaced basket pattern, a delicate frieze of briony foliage encircles the barrel at the trunnions. The barrel from here to the touch-hole is decorated by a series of joined quatrefoil panels, each containing a grotesque mask. The touch-hole itself is formed as a grotesque mask of larger dimensions than the others. On either side of this are panels of leopards, and on a cartouche panel on the underside is the inscription and date—

IO · DE · SANTA
VLIANA POR
MDLXXVII.

The breech is of gadrooned design.

Spanish, dated 1577.

The design of this beautiful model is fine and complete in itself, and, combined with the quality of the bronze, produces a richness of decoration that could not be surpassed.

(1327)

1036 & 1037. Pair of Spurs, with curved necks and star-shaped eight-pointed rowels, the surface plated with silver, enriched with oval and oblong panels inlaid in silver and chased in relief with masks and trophies.

French, about 1600.

(633 & 634)

1038 & 1039. Pair of Spurs, of iron, silver-plated. The necks point strongly upward, and finish in five-pointed star-shaped rowels. The whole spur is chiselled to a design of a knotted branch.

German, about 1630.

(602 & 603)

1040. Walking Staff of Ivory. At the top is carved the head of a clerical personage, with unshaven chin and wearing a beretta.

Italian, about 1640.

From the collection of M. Laurent.

From the collection of the Count de Nieuwerkerke.

(766)

1041. Sword. The grip and pommel of one piece in ivory secured by three silver hollow-headed cylindrical rivets. The quillons of bronze gilt, oblong in section, widening at the ends, and coming in an acute point over the blade. Dec. with arabesques in low relief. The blade, 34 ins. long, of flattened hexagonal section, faceted towards the hilt, etched and partly gilt, with two circular panels, the one containing the crowned eagle and above it the monogram AR. An oval shield at the base contains the arms of the Elector of Saxony. The following inscriptions are in oblong panels—

RECTE · FACIENDO · TANDEM BONAM
NEC TEMERE NEC TIMIDE

NEMINEM TIMEAS CAVSA TRIVMPHAT
GOT MIT VNS.

The hilt of this sword is in the fashion of the Persian "shamscher." The blade of German (probably Solingen) make, and of the 1st half of the 17th century. The blade must have passed into the Constantinople market through the Venice traders, by whom it was selected and mounted on account of its high quality of workmanship.

From the collection of M. Baur.

From the collection of the Count de Nieuwerkerke.

(396)

1042. Dagger and sheath entirely of russeted iron. The pommel and grip in one, swelling to an oval hemispherical knob; drooping quillons of flattened section and single ring guard. The whole decorated with a true arabesque design in gold and silver azziminia. The blade, 10½ ins. long waved and etched. The scabbard similarly decorated to the hilt with two rings for suspension. It is of 16th century type, but is of modern workmanship and enrichment.

Spanish, 19th century. This weapon is probably the work of Zuloaga.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(1274-5)

1043. Ivory Wand of Office. The head is formed as small blade, gilt, finely chiselled and pierced with the crowned Royal Arms of France, supported at the side by dolphins. Facetted iron gilt ferrule.

French, about 1660.

From the collection M. A. Beurdeley.

From the collection of the Count de Nieuwerkerke.

(748)

1044. Sword. The hilt entirely of gilt copper; the pommel and grip in one, the former chased as the head of a grotesque bird, the latter spirally twisted. The quillons very slightly curved and of square-shaped section terminating in lions' masks. They issue from an oblong block, on either side of which at the base, and drooping over the blade, are two grotesque masks. The blade, $31\frac{1}{2}$ ins. long, back-edged, slightly curved and hollowed on either face; on the one side etched and gilt with the siege of a town; the soldiers are in the costume of about 1520; on the reverse side, a view of a wood with figures stag hunting.

German, about 1540.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

(650)

1045. Ramrod, of steel, at one end is screwed a small heart-shaped powder primer, on one side of which is rivetted an oblong bar pierced with three spanner holes of various dimensions.

German, about 1620.

(964)

1046. Large double-feed Wheel-lock, of blued steel, the wheel on the outside of the lock plate. Dec. with chiselling and piercing of scrolls, etc. $11\frac{1}{4}$ ins. long.

Italian (Brescian), about 1660.

(180)

1047. Wheel-lock from a heavy Sporting Gun. The wheel is on the exterior of the lock plate, and could be wound with a spanner, but at will, connecting the hammer by a hinged joint the act of cocking winds the wheel. The plate is engraved with a mounted sportsman on the side of a hill; a view of a town in the distance. It is signed at the base—

B. ZAFFEE FAIT.

The pyrites holder is formed and engraved as the mounted figure of a Roman warrior.

Probably Dutch, about 1680.

(188)

1048 & 1049. Pair of Spurs, with short upcurved necks, and seven-pointed star-shaped rowel. The heel bands are formed of alternate ovals and radiating rosettes, tapering towards the buckles, which remain complete on either spur. Dec. with remains of a design in gold azziminia.

Probably French, about 1620-30.

(1060 & 1061)

- 1050. Powder Primer and Spanner combined**, entirely of iron, shaped as a small faceted curved flask, at one end of which is the spring and nozzle; at the reverse end is an octagonal cylinder with two spanner holes of various dimensions; a hook on one side for suspension to the belt.

German, about 1640.

(182)

- 1051. Spanner** for winding a wheel-lock. It is of T-shaped form, octagonal in section, and with moulded stem widening to a flattened oval plate pierced and engraved with scrolls above the end, which is formed as a turn-screw. A hinged and rivetted ring in the centre for suspension. It is dec. with arabesques and leaves engraved on the socket head.

German, about 1650.

(714)

- 1052. Small Spanner** for a wheel-lock, of blued steel, below the cylindrical head in which are the two apertures is a turn-screw; the surface is decorated with incrustations of masks and strapwork in brass.

German, about 1620.

From the collection of M. Baur.

From the collection of the Count de Nieuwerkerke.

(1297)

- 1053. Spanner and Turn-screw combined**, for winding a wheel-lock. The spanner is octagonal, and at right-angles to the stem, which is turned, and has a loop for suspension; above the turn-screw it widens to a flat circular form, where it is decorated with panels of pierced Gothic design.

German, about 1630.

(181)

- 1054. Spanner** for winding a wheel-lock. It has the square-shaped sockets of three sizes, also a small hinged pin, used for cleaning purposes, and a swivel hook for suspension. Dec. with turned knobs engraved with scrolls and shewing remains of gilding.

German, about 1620.

(713)

- 1055. Spanner**, for winding a wheel-lock, of T-shaped form. In the centre is a swivel for suspension; at the end a turn-screw. The whole is finely chiselled in low relief and dec. with spirally intercoiled dolphins. Just above the turn-screw it widens out and is pierced and chiselled with a crowned rampant lion.

Italian (Brescian) work, about 1640.

(715)

- 1056. Spanner and Powder Measure combined**, of blued steel. The spanner is at one end ; the measure is of faceted cylindrical form, the contents of which could be regulated by a numerated sliding scale in the interior.

German, about 1660. (184)

- 1057. Small Spanner**, for a wheel-lock pistol. At one end is the spanner, at the other finishing in a tail-like form, is a turnscrew ; the surface is blued and decorated with a scale and arabesque design in silver azziminia.

Italian, about 1620. (185)

**EXPOSED ON THE WALLS IN GALLERY V.
STARTING ON THE LEFT-HAND SIDE OF
THE ENTRANCE DOOR.**

- 1058. Cabasset Morion**, of russet iron, of nearly similar form to **No. 1195**. Round the base of the skull is a close row of rivets, the heads of which are formed as small lions' heads in brass. Dec. with two etched oval panels emblematical of Peace and War ; laurel borders, scrolls on the groundwork.

Italian, (Venetian), about 1590. (1195)

- 1059 & 1063. Pair of Wheel-lock Pistols.** Pear-wood stocks. The barrels have a slight ridge running down the line of sight, and are inscribed at the extreme base, *De Lapierre*. Plain lock plates, the wheels on the outside.

French, about 1650. (988 & 989)

- 1060. Prodd** (*Arbalète-à-jalet*). The stock is of Italian walnut, arched below the bow. The butt of oblong section, tapering towards the pommel, on the upper side carved in full relief is the figure of a sea-horse, in front of it, a frog. The bow, and all mounts are of iron, decorated with fluted and moulded ornaments. The foresight is of spirally fluted pilaster form. The backsight arched and folding. Span of bow, $25\frac{1}{4}$ ins.

Italian, about 1560. (747)

- 1061. Sleeveless Buff Coat**, cut to the fashion of about 1640.

Probably English.

From the collection of M. Springen.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

(120)

- 1062. Prodd** (Arbalète-à-jalet) for shooting small bullets or pellets. Slender steel bow, in the centre of which are two small columns acting as a foresight, between which a bead was suspended. The stock is of Italian walnut, arched near the bow, and carved with a scroll and mask near the stock. The backsight is hinged and formed as an arch. The trigger of moulded pilaster form.

Italian, about 1600.

(293)

- 1063.** See **No. 1059.**

(989)

- 1064 & 1066. Pair of Flint-lock Pistols.** Walnut wood stocks, carved with scrolls in low relief, mounted with butt, trigger, and ramrod guard of gun metal. Blued barrel, with a flattened facet on the top inlaid with the name I · ANDREAS · KUCHENREUTER, and scrolls in silver. The lock plates engraved with the name I · CHRI · KUCHENREITER. Adjustable back-sight.

German, about 1740.

(1126 & 1127)

- 1065. Wrought Iron Box**, formed as a circular French hunting horn. A lock and key in the mouth of the trumpet, a heavy iron chain of twelve links is attached.

About 1660.

(118)

- 1066.** See **No. 1064.**

(1127)

- 1067. Rapier**, with simple hilt of russet steel. Elongated oviform pommel, diagonally curved quillons, widening at the ends and of oval section, copper wire-bound grip. Dec. with a linked pattern incrustated in silver. The blade, $32\frac{1}{2}$ ins. long, of flattened diamond section.

Italian, about 1640.

(279)

- 1068. Dagger and Sheath.** Spirally - fluted, oviform, hollow pommel, the guard formed of three oval shells drooping strongly over the blade, iron grip. The blade, $12\frac{3}{4}$ ins. long, of flattened diamond-shaped section, silvered ricasso. The scabbard of wood covered with iron openwork, an openwork band across the chape, the

end of the ferrule terminating in a similar form to the pommel. The whole decoration consists of roping, raised rosettes, and cut bands; two loops for suspension on the back of the sheath.

The authenticity of this weapon is open to serious question.

(926)

- 1069. Sword and Wheel-lock Pistol Combined.** The hilt of the sword is blued and partakes of basket form. The blade, 36 ins. long, of flattened hexagonal section and grooved. Attached to the outside face of the blade by two screws is a wheel-lock pistol with a rounded barrel 14 ins. long. The lock plate decorated in low relief with chiselled scrolls. The wheel on the outside.

German, about 1690.

From the collection of the Count de Nieuwerkerke.

The weapon is curious, ill balanced in the hand, and from the appearance of the whole must be of composite origin.

(823)

- 1070. Dagger and Sheath.** The pommel fits cap-like on the top of the grip, which is spirally fluted, and tapering at the guard. The guard is formed of a strongly drooping trefoil shell, fluted in the centre. The blade, 10 ins. long, of flattened diamond-shaped section, with ricasso. The scabbard of wood covered with crimson velvet, mounted with deep chape and foot of iron. Dec. with a punched design. It contains a knife and pricker.

German or Swiss, about 1580.

(929)

- 1071. Sword,** silver-plated hilt. Fluted inverted-cone shaped pommel, quillons curving in the opposite direction thickening at the ends, octagonal in section and single ring, fluted wire-bound grip. The blade, 28 ins. long, back-edged for 15½ ins., trebly fluted, pierced in the flutings and coming to a point of diamond section. Small ricasso.

German, about 1620.

(485)

- 1072. Closed Helmet.** The skull piece is oviform and fluted the ridges radiating from a point in the centre of the skull. The chin piece opens down the side, and to it is fastened a bevor of three falling plates, the top one having an embossed ridge, with apertures for sight and ventilation. To the skull is pivoted a pointed umbril, the ocularia being formed by the space between that and the top plate of the bevor. Triple gorget plates. The dec. of the whole is composed of triple rows of incised lines, the gorget

being profusely studded with steel-headed rivets. An appliqué ornament, formed as a flaming sun, is in the centre of the skull, secured by a small vase-headed screw.

French, about 1630.

(944)

- 1073. Heavy breast and back plate,** fashioned to represent a buttoned doublet, hinged below the armpits. Dec. with slightly roped border, incised lines, and a row of brass rosette-headed rivets down the front simulating buttons. It is fastened by two hooks and fasteners in front.

Probably French, about 1590.

(456)

- 1074. Rapier.** Flattened cylindrical pommel, knuckle guard, and quillons of flattened oval section, double bars. The hilt is decorated with chiselled subjects from the Life of Christ. The groundwork formed of ornaments shaped as fleur-de-lys. Wire-bound grip. The blade, 39 ins. long, of flattened hexagonal section ; grooved.

Flemish, about 1620.

(1147)

- 1075. Sword,** russet hilt. Flattened cylindrical pommel, curved quillons, of flattened section, double rings. Dec. with sunk diagonal bands, gilt in the hollows and bordered by beaded inlays of silver. Leather-covered grip. The blade, 40 ins. long, of flattened, hexagonal section, grooved and inscribed H. O., many times repeated.

Probably Flemish, 1610.

(880)

- 1076. Sword.** Russet hilt, spherical pommel, knuckle bar, and curved quillons of flattened section, two bars and double-fluted solid shell. Dec. with incrustations of cherubs' heads, scrolls, and feather ornaments in silver. Wire-bound grip. The blade, 36 $\frac{3}{4}$ ins. long, partly hexagonal grooved, and etched—

NO ME SAQVES SIN RASON.

(DRAW ME NOT WITHOUT REASON.)

NO ME ENBAINES SIN HONOR.

(SHEATHE ME NOT WITHOUT HONOUR.)

The hilt English, about 1580.

The blade Spanish, about 1700.

(28)

- 1077. Closed Helmet.** The skull piece has a high roped comb. The chin piece opens down the sides, deep vizor pierced with two oblong apertures forming the ocularia and fitting into the bevor, which is pierced with holes in two annular groups for ventilation, double gorget plates. The

surface is decorated with deep bands and panels of trophies of arms etched, the background granulated and blackened.

Italian, about 1590.

(981)

- 1078. Sword Breaker**, intended to be used as a dagger. Octagonal oviform pommel, curved quillons, of octagonal section, and single ring guard. Dec.: none. Wire-bound grip. The blade, $14\frac{1}{2}$ ins. long, $2\frac{3}{4}$ ins. wide, slightly curved, a cutting edge on the inside, the reverse edge has fifteen oblong apertures (2 ins. long), in which a blade could be caught but not withdrawn, on account of a small hinged triangular plate at the top of each dentation, which opens only towards the blade itself.

Probably German, about 1610.

From the collection of Llewelyn Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate C, Fig. 6.

(1088)

CASE XIX.

- 1079. Set of Tilting Pieces.** The borders dec. with double bands and chevrons, etched and gilt with the pomegranate, and interlaced scrolls, etc.

German, about 1540-50, probably the work of Sigismund Wolf, armourer of Landshut.

Consisting of—

Extra breastplate, with slight ridge and oblong piercing on the right-hand side, in which was fixed the lance rest. Attached at the lower part by three rivets is the placate, and to this the tace of one plate, finishing on the right-hand side with etching and a row of brass-headed rivets. At the top of the breastplate, and fastened by two square-headed nuts, is the **mentonnière**, and over this the **grande-garde**, reinforcing the left breast and shoulder.

Left tuille or tasset of one plate with strong flattened ridge down the centre, and on the left-hand side, studded with brass-headed rivets.

Left-hand Gauntlet. Short cuff, with roped edge, the inner plate hinged at the top, five plates over the back of the hand, the sixth plate roped, the seventh with scalloped borders, finishing over the knuckles, hinged plate for the lower part of the thumb. On the outside of the cuff is a circular screw hole, to which could be attached the reinforcing piece.

Open Helmet (Casque), with earpieces. The skull piece is of elegant keel form with umbril and tail piece of the same proportion, the earpieces are hinged. The right-hand one has unfortunately lost part of its border—both of them have lost their second plate—to which was attached the chin strap. The border of the helmet is turned under and moulded to a roped form.

Left Shoulder Plate (Pauldron) of six lames. Attached to the third plate is an upright shoulder guard $3\frac{1}{2}$ ins. high. Dec. with double sunk bands and chevrons round the borders, and a hammered floral scroll design over the shoulder blade etched and gilt with pomegranates, etc. Studded with brass-headed rivets.

Pair of Greaves (Jambs), hinged on the outside, the insides are not completed; the lower border roped.

Short Thigh Guard (Cuisse) and **Knee Guard (Genouillère)** of three plates. Heart-shaped panel guarding the bend of the knee.

Grande-Garde, or reinforcing plate for the left elbow, the edge is chamfered, the whole surface shaped to four facets.

The bridle tilting gauntlet, long cuff and finger guards of three plates, thumb guard of two plates, the cuff hinged at the top, and fastening below with a catch.

Bridle Gauntlet. The cuff is bell-shaped and faceted, swelling to take in the thumb. Finger plate of one part.

For the **Half-chanfron** belonging to this tilting-piece see **No. 426, Case 8, Gallery 6.**

The Large chanfron belonging to this suit is in the Musée de Cluny, Paris.

These tilting pieces are now placed together, although they have no foundation suit to which to attach them.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A.

The suit to which these tilting pieces belong is in the possession of the Duke of Northumberland at Alnwick Castle. The suit is fine and complete; the breastplate much resembles the form of the reinforcing plate that is here shown, but has four lamina plates at the base. The Alnwick suit is illustrated in "The Defensive Armour of the Mediæval Times," by R. C. Clephan, page 142. The gorget, the left gauntlet, both jambs, sollerets, and the garde-de-rein are restorations.

The suit was purchased by the 4th Duke of Northumberland, in Italy, about sixty years ago.

(383)

**EXPOSED ON THE WALLS OF GALLERY V.
STARTING ON THE LEFT-HAND SIDE
OF THE ENTRANCE DOOR.**

1080. Left-hand Dagger, blackened hilt. Facetted cylindrical pommel, drooping quillons of hexagonal section, single knuckle ring. Dec.: none. Wood grip, covered with leather. The blade, 11 ins. long, strongly ridged, grooved, and pierced. The ricasso flattened on the one side.

German, about 1610.

(1110)

1081. Rapier. Hollow mushroom-shaped pommel, straight quillons with seal ends, knuckle guard and counter guards, connecting two large pierced shells, wire-bound grip. Dec. with bold chiselling and piercing of trophies of arms and recumbent figures. The blade, $43\frac{1}{2}$ ins. long, of flattened diamond section, grooved a great part of the way and with the inscription—

PERDE.LA.VITTORIA CHI NON STVDIA.

(VICTORY IS LOST BY HIM WHO PONDERS NOT.)

Italian, about 1625.

(64)

- 1082. Left-hand Dagger**, russet hilt. Fluted cylindrical pommel, drooping quillons, swelling at the ends, of circular section, single ring guard, copper wire-covered grip. Dec. with an interlaced design incrustated in silver. The blade, 12 ins. long, tapering, and having down either face a deep groove with pierced ornaments; a double hollow on either side of this. The ricasso flattened on the one side.

North Italian, about 1610.

(922)

- 1083. Rapier**. Globular pommel, slender knuckle guard, and straight quillons of circular section; cup guard. Dec. with chiselled and pierced work, with a design of four oval panels containing Roman heads; laurel borders; between those, connected in the centre are rosettes, and above and below these trophies of arms and formal scrolls. Wire-bound grip. The blade, 42 $\frac{3}{4}$ ins. long, of diamond-shaped section and grooved.

Italian, about 1640.

(888)

- 1084. Gunner's Stiletto**. Blued hilt. Flattened oviform pommel, straight-turned quillons. Dec.: none. Spirally-fluted wood grip, swelling in the centre, inlaid with annular design in polished stag's horn. The blade, 12 $\frac{3}{8}$ ins. long, of triangular section, moulded at the hilt, and etched with a scale and numerals, said to be used for measuring the calibre of cannons.

Italian, about 1640.

From the collection of M. Felix Pétitprêtre.

From the collection of the Count de Nieuwerkerke.

(945)

- 1085. Dagger**, blued hilt. Facetted barrei-shaped pommel, straight quillons of hexagonal section swelling slightly at the ends, single ring guard. Dec.: none. Wire-bound grip. The blade, 11 ins. long, of diamond-shaped section, each facet slightly hollowed bayonet-wise, strong ricasso, stamped with the armourer's mark.

German, about 1620.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(994)

- 1086. Half Suit of Armour**, with slightly roped and sunk borders. Dec. with radiating bands and bordering finely etched with masks, winged terminal grotesques, cornucopiæ, scroll, etc. On the outside of these ornaments, it is etched throughout with a formal leaf edging. On the right-hand side of the breastplate is the extra engraving

of the Crucifixion, and on the left side a knight in three-quarter armour, kneeling in prayer; at his feet is his open helmet, and above him a riband bearing the following inscription and date—

W·E· G·I· D·R·G·S· H·D·GG· 1555.

German, dated 1555.

Consisting of—

Open Helmet (Burgonet or Casque). The skull piece has a roped comb, and from the same piece is forged the pointed umbril. Hinged earpieces, and single neck plate at the back, just above which is attached the brass plume holder.

Gorget of four plates.

Breastplate with strongly developed tapul, roped and laminated gussets.

Taces of two plates.

Tassets of four plates.

Backplate, dated in the centre 1555.

Loin Guard (Garde-de-Rein) of one plate.

Shoulder Plates (Espaliers) of six lames.

Arm Plates (Rere and Vam Braces).

Fingered Gauntlets (not belonging to this suit).

Plates protecting the Armpits (Pallettes), $6\frac{3}{8}$ ins. diameter, and embossed to a point in the centre.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

With the arms and espaliers there is the peculiarity of the small triangular embossed projections. Their use was to contain the pointed and chaped end of the straps fastening the backs and fronts of the rere and vam braces, espaliers, etc., together.

(233)

1087. Rapier. Flattened circular pommel, knuckle bar, and straight quillons of oval section. Cup guard with strongly flanged edge, deep inner shell. Wire-bound grip, with longitudinal bands of iron. Dec. on the pommel, quillon, etc. with a design of overlapping leaves chiselled in low relief. The cup pierced and chiselled with narrow radiating ridges, between which are small pierced scale-work bands. The blade, 40 ins. long, of diamond-shaped section.

Italian, about 1670.

(1144)

- 1088. Left-hand Dagger.** Russet hilt, cylindrical pommel; drooping quillons, swelling at the ends, and single ring guard. Dec.: none. Wire-bound grip. The blade $11\frac{1}{8}$ long, a deep pierced groove running down either face. The ricasso ridged on the one side, flat on the reverse, flamboyant edge.

Italian, about 1600.

(947)

- 1089. Rapier.** Globular spirally-fluted pommel, knuckle bar, straight quillons; cup guard. Dec. with pierced and engraved spiral scrolls. The cup has been broken at the base, and has a contemporary repair in the shape of a circular pierced plaque rivetted on the outside. Wire-bound grip. The blade, $39\frac{1}{2}$ ins. long, of flattened hexagonal section, grooved and inscribed—

JOHANAS HERNANDES.

Probably Spanish, about 1660.

(886)

- 1090. Left-hand Dagger.** Blued hilt, oviform pommel, curved quillons, of octagonal section, and single ring guard. At the end of quillons and centre of the ring is a similar form to the pommel. Copper wire-bound grip. Dec.: none. The blade, 11 ins. long, strongly ridged, grooved, and pierced, and with waved edge.

Italian, about 1610.

(1069)

- 1091. Plug Bayonet.** The grip is of turned horn and tapers towards the pommel in order to fit into the muzzle of the gun; the quillons are straight, short, and turned, circular in section. The blade, 13 ins. long, of flattened hexagonal section; by drawing upwards a button, the blade springs open in three parts, in the manner of the daggers **Nos. 1103 & 1339.** It is dec. with etched scrolls and buds. The scabbard of parchment, tooled with chequered designs. It has a separate partition at the side for a small knife.

Probably French, about 1660.

The bayonet, derived from the name of the town Bayonne, in France, where it is supposed to have been invented, came into general notice about the year 1638, although first used in the 16th century. It then was of the form of this specimen, and fitted into the barrel of the gun. This necessitated its removal from the barrel at each time of firing, so that, towards the latter end of the 18th century, a ring was added, to slip over the barrel, as in the present regulation sword-bayonet, which arrangement in no way interferes with the discharge of the gun.

(1106)

1092. Rapier. The pommel hollow, and of moulded oviform shape, straight quillons, of diamond-shaped section, a bar on either side, and inner ring of pear-shaped form containing a pierced shell. The pommel is decorated with pierced C-shaped scrolls supporting alternate cockle shells and daisies, a similar ornament, but somewhat modified, is twice repeated on the quillons, bars, etc. The grip is of copper wire, spirally bound with small chains. It is, however, of later date than the hilt. The blade, $36\frac{1}{2}$ ins. long, strongly ridged and doubly fluted on either face, inscribed on the ricasso—

FEDRICO PICININO.

Italian, about 1610.

(1051)

1093. Rapier, blackened hilt. Facetted pear-shaped pommel, diagonally curved quillons, widening to riband ends; single bar on either side, and oval shells. It is chiselled and pierced with the double-headed eagle in a circular panel on a groundwork of scrolls. On either side, and rivetted to the *pas d'âne*, are triangular pierced plates filling the side openings between the two shells, together forming a complete cup guard. The pommel, etc. dec. with roughly engraved scrolls. Wire-bound grip. The blade, $41\frac{1}{2}$ ins. long, of flattened hexagonal section, doubly grooved at the hilt, and inscribed **ANDREA FERARA**, four times repeated.

Probably Spanish, about 1620.

(1075)

1094. Rapier. Large, hollow oviform pommel. The knuckle bar, straight quillons, bars, and ends to the quillons and centre of the knuckle bar and bars have hollow oviform formations of similar nature; and these are all elaborately chiselled and pierced with figures combatting, in strapwork panels. The quillons, bars, etc. engraved with interlaced ornaments. Wire-bound grip. The blade, $43\frac{1}{2}$ ins. long, of flattened diamond section.

Italian, about 1605.

(1050)

1095. Back and Breastplate, of peascod form, shaped as a buttoned doublet and hinged down the back over the shoulder blades. It comes high in the neck, to which, at the top are attached two gorget plates. The border round the gussets is roped; down the front is a row of hemispherical-headed rivets to represent buttons. It is decorated with deeply-etched vertical bands, with trophies of arms, monsters, and honeysuckle ornaments, below the gorget. Engraved at the back is the figure of

an equestrian knight in armour. A plate is rivetted on as a tace, but it does not belong to this piece.

French or Italian, about 1600. (982)

- 1096. Left-hand Dagger.** Spherical pommel, the quillons curving one towards the other, widening at the ends and of oval section, drooping *pas d'âne*, single ring guard containing a pierced shell. Dec.: none. Copper wire-bound grip. The blade, $8\frac{1}{2}$ ins. long, springing into three parts on releasing a spring on the inside of the ricasso.

German, about 1620.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate xcii., Fig. 5.

(1086)

- 1097. Half Suit of Armour.** Dec. with raised plain surface, brightened on a blackened ground. On the breastplate are vertical bands, and in the centre is a fleur-de-lys. On the tassets are bands and heart-shaped leaves.

German, about 1580.

Consisting of—

Open Helmet (Morion). The skull piece is made in two halves and joined down the top of the comb, which is high, the brim curved. Around the base of the skull is a row of brass rosette-headed rivets for the attachment of the lining strap.

Gorget, of three plates, and to which is attached on either side the

Shoulder Plates (Espaliers) of five lames.

Breastplate, with tapered and roped laminated gussets, at the base of which is rivetted a small plate or placate, to which are attached the

Taces, of two plates.

Backplate.

Tassets, of six plates.

(1154)

- 1098. Loin Guard** (Garde-de-rein), composed of overlapping plates rivetted on stout buff leather, giving the appearance of scales overlapping upwards. Each plate is etched with a scroll design, gilt; a round plate terminates each corner; the lower edge is finished off in a row of brass-headed rivets.

Probably Italian, about 1600.

The general form of the whole suggests the garde-de-rein such as is found on the three-quarter suits of about 1650. However, the etching and gilding is, in style and execution, earlier than that period. It is noticeable that the plates overlap upwards. That, however, can be explained by the fact that all blows struck at the wearer when mounted must be from below, so that the scales, placed as they are, would effectively arrest any pointed weapon entering from beneath or between them.

(331)

- 1099. Left-hand Dagger.** Flattened cylindrical pommel, drooping quillons of oval section, terminating in dogs' heads. Single ring guard, containing a pierced gilt shell. Dec. with chiselled vines in low relief on a gilt ground. Copper wire-bound grip. The blade, $11\frac{1}{2}$ ins. long, of flattened diamond-shaped section. Strong ricasso, with an armourer's mark.

German, about 1615.

(949)

- 1100. Rapier.** Hollow flattened oviform pommel, spirally-fluted knuckle guard, straight quillons, ending in flattened rosettes; cup guard, the edge strongly flanged, inner cup. The whole decorated with pierced and interlaced scrolls, masks, etc. Wire-bound grip, with spiral longitudinal bars. The blade, $43\frac{3}{4}$ ins. long, of diamond-shaped section, grooved near the hilt, and inscribed—

J · V · A · N · E · Z · D · E · T · O · L · L · E · D · O .

This rapier is of the Spanish type of about 1650, but there is little doubt that it is a modern fabrication. That the shell and pommel are castings is indicated by the soft woolly appearance of the work and the leaden colour of the metal.

(1041)

- 1101. Left-hand Dagger.** Flattened spherical pommel, straight quillons of circular section, widening at the ends, in one with them is the triangular knuckle plate, the edges of which turn outwards to a semicircular section. Dec.: none. Wire-bound grip. The blade, $15\frac{1}{4}$ ins. long partly back edged, and of flattened diamond-shaped section at the point. The ricasso ornamented with annular stamping.

Italian or Spanish, about 1640.

(1056)

- 1102. Rapier.** Globular pommel, straight quillons, ending in spiral lobes. Knuckle guard, cup guard, with scalloped flanged edge, circular inner plate, known as the "guarda-polvo," velvet-covered grip. Dec. with chiselled oval and circular panels of figures, on pierced and chased ground.

The blade is flattened, hexagonal in section, and grooved, 41½ ins. long.

Italian, about 1640.

(891)

1103. Left-hand Dagger. Blued hilt, octagonal pommel, strongly drooping quillons of oblong section, ending in spiral curls; single ring guard. Brass wire-bound grip. Dec.: none. The blade, 13¼ ins. long, tapering, and of flattened hexagonal section. Down the centre face of the blade is etched formal acanthus foliage on a blackened ground. By moving upwards a knob, just below the ring guard, on the ricasso of the blade, four catches are released, and the cutting edges of the blade spring away from the central portion, as in the daggers **Nos. 1091 1339.**

French, about 1600.

From the collection of M. Henry Courant.

From the collection of the Count de Nieuwerkerke.

(948)

1104. Half Suit of Armour. The borders are roped, a sunken band follows the contour, and inside this a second roping, slightly embossed. The whole of the surfaces are dec. with deeply etched vertical bands, medallions, and panels, with trophies of arms, medallion heads, acanthus leaves, and scrolls.

North Italian, about 1580-1600.

Consisting of—

Open Helmet (Casque or Burgonet). The skull piece has a high roped comb, peaked umbril and neck guard of the same piece, and hinged ear-pieces. Following the contour of the base of the skull is a series of brass rosette-headed rivets, to which was attached the strap lining.

Gorget, of four plates.

Breastplate, with tapul, roped turnover and roped laminated gussets. It has three holes on the right-hand side for the attachment of a lance rest.

Taces, of two plates.

Tasset, of eleven plates. The plates are much curved in order that they may fit over the puffed trunk hose of the fashion of the last years of the 16th century.

Backplate, having above either shoulder blade an etched circular panel, with the figure of a master gunner, also a cannon and artillery accoutrements.

Shoulder Plates (Pauldrons), of eight lames. The right somewhat smaller and differing in form at the third plate, to enable a freer movement of the right arm.

Elbow Plates (Coudes).

Fingered Gauntlets, with pointed bell-shaped cuffs.

The buckles, chapes of the strap, and rivet heads in this suit are of engraved brass.

(913)

- 1105. Rapier.** Flattened spherical pommel, knuckle guard straight quillons and cup guard, wire-bound grip with spirally fluted steel bands. Dec. on the pommel, knuckle guard and quillons, with spiral fluting, of alternate plain and foliated bands. The cup has the strongly flanged edge of Italian fashion, to catch the point of the adversary's rapier. It is chiselled and pierced with flowing scrolls, etc., pierced inner shell. The blade, $38\frac{1}{2}$ ins. long, flattened diamond section, grooved and inscribed **ANTONIO PICININO**.

Italian, about 1660.

(294)

- 1106. Left - hand Dagger.** Spherical spirally - fluted pommel; straight spirally-fluted quillons, terminating in flattened circular ends. In one with the quillons is the triangular knuckle guard with a plain polished surface, the edges of which are strongly flanged, and dec. with a chiselled and pierced design of budding scrolls. Wire-bound grip. The blade, $17\frac{1}{2}$ ins long, of flattened diamond section, with wide ricasso, in which are pierced two circular holes, acting as sword breakers. Dec. with a cross in punched annular work.

Spanish, about 1645-55.

(1052)

- 1107. Rapier.** Flattened spherical pommel, straight spirally-fluted quillons, flattened quaterfoil ends, knuckle bow, cup guard, wire-bound grip. Dec. with pierced and interlaced scrolls, dolphins and masks, inscribed on a riband below **LAVRENTIVS PALVMB**

DE NEAPOLI FECIT.

The upper edge is turned over at an acute angle section to catch the point of the adversary's rapier. A thin solid lining is riveted to the pierced cup, the rivet heads on the outside taking the form of small lion's masks. In the interior is a chiselled plate or, as it was known in Spain, the "guardapolvo." The blade, $43\frac{3}{4}$ ins. long, of

flattened diamond section, suddenly widening, and grooved within 9 ins. of the hilt, inscribed **IN TOLEDO**.

Italian (Neapolitan), about 1660.

(336)

- 1108. Left-hand Dagger**, blued hilt. Facetted oviform pommel, drooping quillons, of diamond-shaped section, ring guard. A triangular solid finger guard fastens on the top of the quillons, and is secured to the pommel by a screw. Dec. with engraving of conventional tulips. Cord-bound grip. The blade, $12\frac{1}{2}$ ins. long, of diamond-shaped section, the facets slightly hollowed, bayonet fashion, short fluted ricasso, flattened on the one side.

French, about 1610.

(1015)

- 1109. Dagger**, entirely of steel, hinged in the pommel to open and form a pair of compasses. When closed the quillons are curved and terminate in spiral curls, which are chiselled with acanthus leaves and interlaced ornaments; the grip and pommel together are of turned bannister form. The blade, 16 ins. long, of diamond-shaped section, opens down the centre and forms the two arms of the compasses. Length of the whole, $20\frac{3}{4}$ ins.

Italian, about 1630.

From the collection of M. Joyeau.

From the collection of the Count de Nieuwerkerke.

(961)

- 1110. Rapier**, blackened hilt. Hollow oviform pommel, knuckle guard, straight quillons of hexagonal section, large pas d'âne and three bars, spiral wire bound grip. Dec. with a series of small cockle shells chiselled in high relief, on the pommel, middle and end of the knuckle guard, quillons, and bars. The blade, $40\frac{1}{2}$ ins. long, of flattened hexagonal section, grooved and etched within $4\frac{1}{2}$ ins. of the hilt with scrolls, etc.

Italian, about 1625.

(228)

- 1111. Rapier**, the hilt entirely gilt. Oviform pommel, S-shaped knuckle guard, single drooping quillon and three bars, wire-bound grip. Dec. with leaf chiselling on the pommel. The blade, of flattened diamond section, grooved and inscribed · H · A · N · X · V · A · C · N · L · O · · on the reverse · M · N · Y · A · A · Z · X · H · N ; 41 ins. long. The name **PICININO** in an oval cartouche on the ricasso, gilt.

French, about 1610.

The **PICININO** family worked at Milan. **ANTONIO** and **FEDERICO** were sword makers, father and son; **LUCIO**, the embosser of armour (see Nos. 473 and 487, Gallery 6), was of the same family.

(59)

- 1112. Rapier**, blackened hilt. The pommel is formed as the head of a negro. Knuckle guard, curved quillons, and two bars of flattened hexagonal section; the quillon and knuckle bar like the pommel terminate in negroes' heads, and in the centre of the bars, etc., are medallions with a similar device repeated in low relief. Dec. with silver inlay on the fillets round the negroes' heads, earrings, and collar. Wire-bound grip. The blade, 36½ ins. long, of flattened hexagonal section, etched with scrolls, and the inscription **VIVE LE ROI**.

The hilt is Italian, about 1600.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(1070)

- 1113. Peascod Breastplate**, opening down the front in the manner of a doublet and hinged on the back plate. It comes high in the neck, and has attached a single gorget plate. The borders are slightly roped, and down the front is a row of rivets imitating buttons. Dec. with vertical bands of classical figures and trophies of arms deeply etched, between these are medallions and festoons of drapery.

Italian, about 1600.

(316)

- 1114. Left-hand Dagger**. The pommel, which is in one with the grip, is conical and hexagonal; hexagonal grip; strongly drooping quillons, of flattened section, finishing in trefoils; ring guard. Dec. with closely etched scrolls, gilt. The blade, 14¼ ins. long, and dividing into three by drawing back a catch on the inside of the ricasso.

The date and nationality of this weapon must be left open, as there is considerable doubt as to its authenticity.

From the collection of the Count de Nieuwerkerke.

(973)

- 1115. Closed Helmet**. The skull piece is made in two halves and joined down the top of the comb, which is high, narrow, and roped. The chin piece opens down the side. The vizor has a wide ocularium and fits into the bevor, which is without piercing for ventilation. Double gorget plates, the bottom plate in front is missing. The whole surface is dec. with a boldly etched design of flowing scrolls in bands, introducing figures and a monogram formed of the letters—

C · B · T · N · M · T · R · C (?)

the narrow bands are etched with flowing scrolls.

Italian, about 1260.

(1078)

- 1116. Sword,** globular pommel. Flat quillons curving in opposite directions, and rings containing shells with circular piercings. Fluted wire-bound grip. Dec. with rough engraving. The blade, 34 ins. long, trebly fluted.

German, about 1630.

(483)

- 1117. Rapier,** russet hilt; elongated pommel of diamond section. The knuckle bar turns outwards; single drooping quillon; bar and single ring; copper wire-bound grip. Dec. with cones at the end of the quillon and knuckle guard, the whole surface chiselled with plumage ornaments and incrustated with silver. On the reverse side of the pommel is an Italian shield of arms, and the inscription—

IÖ REI SÖBER

in a strapwork panel, and the date 1606. The blade, 36½ ins. long, of flattened hexagonal section.

Italian, dated 1606.

The grip now on this rapier is modern and at least 1½ ins. too long. It gives the hilt ungainly proportions.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(326)

- 1118. Sword.** Flat fan-shaped pommel, curved quillons, of flattened section, ending in masks which have radiating head-dresses, single ring, and *pas d'âne* on the left-hand side. Dec. with roughly chiselled nude figures, etc. Wire-bound grip. The blade, 38½ ins. long, 1½ ins. wide at the hilt, grooved the whole length, trebly grooved at the hilt.

Italian, about 1610.

(1053)

- 1119. Peascod Breastplate and Backplate,** to represent the civilian doublet of the end of the 16th century, the backplate hinged in two places, allowing the breastplate to open down the centre, fastening with two button catches and furnished with a row of false buttons. Dec. with vertical bands, etched with trophies of arms and Roman figures.

Italian, about 1590-1600.

(465)

- 1120. Sword Breaker.** Cylindrical pommel, straight quillons of circular section, and single ring guard. Dec.: none. Spiral wire-bound grip. The blade, 14 ins. long, 1½ ins. wide; on one side it is sharply chamfered to a cutting edge, the back hollowed to ten barbed-headed projections to catch the point of the adversary's sword or rapier

The ricasso chiselled and fully gilt with quatrefoil panels of flowers.

Italian, about 1600.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(1267)

1121. Closed Helmet. The skull piece, which is of great thickness and weight, is formed of two plates, joined at the top roping of the comb, which is high and flat. The chin piece opens down the sides; the vizor pierced with a wide ocularium, fits within the bevor, which is without ventilation holes. The bottom of the helmet finishes in double gorget plates; roped edging. Dec. with a band of strapwork, etched, and with traces of gilding. Brass escutcheon-shaped plume holder attached to the back of the skull piece.

Probably French, about 1605.

(845)

CASE XX.

1122. Three-quarter Suit of Armour. The borders turned under to a semicircular section; the contour followed by steel-headed rivets. The whole surface is dec. with an etched and gilt design of diapered square panels composed of double Savoyard knots issuing from a square-shaped corner ornament. In alternate panels are three palm leaves crowned, the cognizance of the HOUSE OF MONACO; trophies of Roman armour; and the conjoined hands, the cognizance of THE MANFREDI OF FAENZA.

Italian, about 1625-35.

Consisting of—

Closed Helmet. The skull piece has a very low roped comb; the chin piece opens down the side; hinged pointed umbril; bevor with sixteen upright piercings for sight and ventilation, the ocularia being formed by the space between the underside of the umbril and top of the bevor; double gorget plates; plume holder at the back.

Gorget of a single plate.

Breastplate and Tace in one, it has etched at the top, in the extreme centre, the cognizance of Castille, a castle triple towered.

Long "Lobster" Tasses, of fifteen plates, attached to the tace by a hinge, screw, and nut.

Knee Plates (Genouillères), of five plates, the outside bend of the leg protected by an oval plate.

Backplate.

Loin Plate (Garde-de-Rein), of large proportions, composed of seven plates, and dividing down the centre.

Shoulder Plates (Pauldrons), of eight lames.

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes), the inside bend of the arm being protected by 14 laminated splints.

Fingered Gauntlets, with bell-shaped cuffs. The fingers now missing.

This suit, although picturesque and rich in colour, belongs to the period of the decadence of the armourers' craft. The general form is bad, and the plates, with the exception of the breast and back plates, are thin and of poor workmanship.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A. Vol. I., Plate xxxvii.

(1146)

**EXPOSED ON THE WALLS OF GALLERY V.
STARTING ON THE LEFT-HAND SIDE OF
THE ENTRANCE.**

1123. Sword, blued hilt. Hemispherical facettèd pommel, the upper portion of which is formed of silver, engraved with panels of scrolls. Knuckle guard, and drooping quillon of hexagonal section, with silver tipped ends, similar to the pommel, bar, large *pas d'âne*, and ring containing an engraved silver shell, pierced with two fleur-de-lys; wire-bound grip. The blade, $38\frac{1}{4}$ ins. long, ridged on either face, and having down the ridge a groove, etched and gilt, with a shield of arms: crown and the sun in splendour. The ricasso entirely gilt, etched with Saxon strapwork. The scabbard of wood, covered with black leather; openwork silver ferrule.

German, about 1610.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(1048)

1124. Left-hand Dagger. The companion to the sword **No. 1123** just described. The hilt entirely blued, facettèd inverted fig-shaped pommel; strongly drooping quillons of octagonal section, widening at the ends; the end of the quillons and top of the pommel is finished with silver, engraved with scrolls. Single ring-guard, containing a pierced shell. Copper wire-bound grip. The blade, $10\frac{1}{4}$ ins. long, of diamond-shaped section, strong square-shaped ricasso. The scabbard of wood, covered with velvet, and mounted with locket and ferrule of silver, engraved with small scrolls, etc. It contains a steel brass-mounted pricker.

Italian, about 1610.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(1034)

1125. Sword. Hilt and scabbard mounts of russet iron. Inverted cone-shaped pommel with hexagonal base, basket pattern top. Knuckle guard ending in an outward spiral curl and drooping quillon in the same plane, both of octagonal section; thumb ring. Dec. with spheroids, etc., and chiselled with basket pattern in places. From the centre of the quillon, ascending upward, laying

flat on the grip, and descending to fit the top of the scabbard are two projections of flattened triangular section. Shagreen grip. The blade is $34\frac{3}{4}$ ins. long, $2\frac{1}{8}$ ins. wide, with a rebated point. The scabbard of wood, covered with tooled black leather, and mounted with two hangers, chape and ferule. Chiselled with basket work design.

Hungarian, about 1620.

This curious sword may have been used for execution purposes. That the hilt and blade belong to each other there is no doubt, the scabbard, which bears the same ornament as the hilt, absolutely fits and has been made for the present blade. For a headsman's weapon it is particularly unsuitable, the grip being far too short to grasp with two hands, or even to allow the left hand to assist the right. According to modern notions, the hilt is very considerably overbladed.

(953)

1126. Left-hand Dagger, blued hilt. Faceted conical pommel, double drooping quillons of hexagonal section, single ring guard, and fluted upturned shell. Dec.: none. Wire-bound grip. The blade, $11\frac{1}{4}$ ins. long, of flattened diamond-shaped section. The ricasso flattened on the one side; wood scabbard covered with black leather, chape, and ferule.

German, about 1620.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

(1105)

1127. Rapier, blued hilt. Fluted, flattened, cylindrical pommel, delicate knuckle guard, curved quillons, two bars and a ring of knotted design, having attached on either side a fluted shell; wire-bound grip. Dec.: none. The blade, 40 ins. long, of flattened diamond-shaped section, widening at the point for delivering the *stramazzone*, or slashing cut across the face. Etched with the name—

JOHANES WERSBERGER

twice repeated in an oval cartouche, also the motto—

SOLI DEO GLORIA.

German, about 1615.

The grip is modern, and out of all proportion to the hilt; it should be $1\frac{1}{4}$ ins. shorter.

(1171)

1128 & 1134. Pair of Wheel-lock Pistols. The stocks of walnut wood. The pommels carved as dogs' heads, the base of the ramrod socket carved in low relief with a trophy of Roman armour. The dogs' collars are formed as bands of silver stamped with birds, stags, and foliage. Barrel of circular section. The lock plates have

the wheels on the outside, and are engraved with tulips ; the pyrites holders are slightly pierced with scrolls.

French, about 1650. (1132 & 1133)

1129. Wheel-lock Gun. Walnut wood-stock of graceful form, the barrel partly ridged. The lock-plate chambered, having the wheel on the outside. Dec. : none.

Probably English, about 1635. (916)

1130. Hunting Sword, with a set of implements (*Waldpraxe*). The hilt entirely gilt, pommel fitting cap-like on the top of the grip, which is of wood narrowing to the oval guard. The quillons are straight, swelling at the ends, and of circular section. The blade, $24\frac{1}{2}$ ins. long, with rebated end. Black leather scabbard, containing a knife and three prickers, the handles of which are of copper gilt, chased with lions' heads.

German, about 1630.

From the collection of M. Henry Courant.

From the collection of the Count de Nieuwerkerke.

(878)

1131. Powder flask of polished stag's horn, curved and of oblong section, engraved with a lady and gentleman at a feast, a man entering on the right with a drawn sword, dated in the background 1594. Polished iron mounts, incised with double lines.

Flemish, dated 1594. (110)

1132. Skeleton Folding Helmet to be worn in the lining of a hat.

French, about 1700. (288)

1133. Wheel-lock Gun. The stock of walnut wood, inlaid with scrolls in silver, enriched with plaques of mother-o'-pearl. At the junction of the barrel and the stock is a sunk ivory medallion, carved in high relief, with a classical head. Russeted barrel, with facet along the top, inlaid with gold ; plain lock plate, with the wheel on the outside.

Spanish, about 1635. (914)

1134. See No. 1128. (1133)

1135. Trumpet, of brass. Dec. in places with spiral fluting bordered by narrow bands of ornament. The mouth has an appliqué band, $1\frac{1}{2}$ ins. wide, inscribed—

JOHANN
WILHEM HAASIN
NURNBERG.

Round this are winged cherubs, and on one side the letters J. W. H. Coloured silk and gold lace cord attached.

German (Nuremberg), about 1660. (835)

- 1136. Left-hand Dagger,** the hilt has been entirely silver plated. The pommel is flattened and is pierced with two fan-shaped panels, straight hexagonal quillons widening at the ends, single ring guard, slightly depressed in the centre. Dec.: none. Copper wire-bound grip. The blade, $10\frac{1}{4}$ ins. long, of flattened diamond section, strong ricasso etched with the St. Veronica, scrolls, etc., gilt.

French, about 1600. (917)

- 1137. Rapier,** blackened hilt. Oviform vase-shaped pommel, knuckle guard, straight quillons of oval section, finishing in lions' masks. *Pas d'âne*, and oval shells on either side. Dec. with chiselled work in low relief. In two oval panels on the pommel, in the centre of the knuckle bar, shells, and quillons are profile Roman portrait busts; the groundwork has flowing scrolls; the shells are partly pierced. Wire-covered grip. The blade, 39 ins. long, of diamond-shaped section, inscribed—

FERNANDO · IN · TOLEDO.

Probably French, about 1675.

This form of rapier is the prototype of the Court sword of 18th century.

(1143)

- 1138. Left-hand Dagger.** Oviform pommel, curved quillons of flattened oval section, single ring guard. Dec.: none. Copper wire-bound grip. The blade, 10 ins. long, deeply grooved on either side, also pierced; trebly fluted on the ricasso.

German, about 1630. (951)

- 1139. Rapier.** Russet hilt. Fluted elongated oviform pommel, slender drooping quillons, ending in octagonal pear-shaped knobs. Two large oval shells, with a diaper pattern of quatrefoil piercing. Dec.: none. Copper wire-bound grip. The blade, 38 ins. long, of flattened diamond-shaped section.

English, about 1635. (1151)

- 1140. Left-hand Stiletto.** Blued hilt, globular pommel, with a turned ornament at the top; curved quillons, of circular section, ending in small turned vase-shaped knobs, solid circular shell, drooping over the blade. Dec.: none.

Silver wire-bound grip. The blade, $9\frac{3}{8}$ ins. long, of flattened diamond-shaped section, etched and gilt with birds and scrolls.

French, about 1620.

(1065)

- 1141. Small Sword.** Hollow oviform pommel, short straight quillons ending in hollow pear-shaped lobes, an oval shell on either side, in the centre of the border of which is a similar form to the end of the quillons. The whole dec. with a chiselled and pierced design of masks and conventional foliage. Spirally wire-bound grip. The blade, $31\frac{1}{2}$ ins. long, of flattened diamond section, fluted, and inscribed—

PRO CHRISTO ET PATRIA.

Brescian work, about 1680.

(1169)

- 1142. Gunner's Stiletto.** The grip and pommel are in one, the former hexagonal, the latter square in section. They are hollow and form a receptacle for a small quantity of fine priming powder. The charge being the contents of the pommel, which was regulated, as in all powder flasks, by a shell-headed spring stop. The grip was filled by a circular hole, the covering of which is of brass and pierced with a grotesque mask. The quillons are straight, circular in section, and formed at either end as a spanner. Dec. with slight roped designs. The blade, $9\frac{1}{2}$ ins. long, of square section, in iron sheath; roped corners; an appliqué ornament in brass at the top.

Probably German, 1660.

(1038)

- 1143. War Hammer.** The head composed of one piece, with fluted drooping beak, and on the reverse side a square-shaped hammer head. Facetted leather-covered haft, studded with brass-headed rivets.

Italian, about 1630.

(360)

- 1144. Open Helmet (Burgonet),** with hinged ear pieces. The surface russeted. The skull piece is made in two halves and joined down the top of the comb, which is high and flat, the borders are sunk and slightly roped, pointed umbril and neck guard of separate plates. The whole helmet is curiously decorated with narrow bands of galon appliqué with rivets, the heads of which are of brass and shaped to a six-pointed star.

German, about 1600.

The bands of appliqué galon ornament are a modern addition as is the neck guard.

(1083)

- 1145. Left-hand Dagger.** Faceted cylindrical pommel, drooping quillons, curving strongly forward, of octagonal section, and single ring guard, wire-bound grip. Dec. : none. The blade, $10\frac{3}{4}$ ins. long, strongly ridged, grooved, and pierced, the ricasso flattened on one side.

German, about 1615. (923)

- 1146. Stiletto,** blued hilt. Globular, faceted pommel, straight octagonal quillons, widening slightly at the ends, and single ring, wire-bound grip. Dec. : none. The blade, $10\frac{1}{2}$ ins. long, strongly grooved ridged, and pierced.

German, about 1615. (832)

- 1147. Left-hand Dagger.** The hilt and scabbard mounts entirely of blued steel. Octagonal cylindrical pommel, drooping quillons of flattened oblong section, and ring guard ; copper wire-bound grip. The blade, $10\frac{3}{4}$ ins. long, strongly ridged on either side, and doubly grooved and pierced. The ricasso on the one face is smooth. The scabbard, of wood, covered with leather, mounted with chape and ferrule of iron, and containing a sharpening steel.

French, about 1610. (967)

- 1148. Stiletto,** entirely of steel. Egg-shaped pommel and ends to the quillons ; pilaster grip. The blade, 9 ins. long, of triangular-shaped section, etched with a male and female figure in the costume of about 1610 ; on the flat face is engraved a measure with numerals, said to be used in determining the calibre of a cannon.

Italian, about 1620. (1103)

- 1149. Left-hand Dagger.** Globular pommel ; drooping quillons of octagonal section and single ring guard. In the centre of the ring and ends to the quillons is a similar form to the pommel. Dec. with chiselled annular ornaments. Copper wire grip spirally bound. The blade, $11\frac{1}{4}$ ins. long, of flattened diamond-shaped section ; grooved ricasso.

German, about 1610. (1035)

- 1150. Left-hand Dagger.** The hilt has been entirely gilt ; flattened hexagonal pommel, straight quillons, of flattened section, widening at the ends, single ring guard. Dec. with engraved arabesques. Copper wire-bound grip. The blade, $10\frac{3}{4}$ ins. long, deeply grooved on either face, fluted and pierced. The ricasso is plain on the one side.

French, about 1600. (1064)

- 1151. Stiletto**, the hilt gilt. Facetted globular pommel, straight quillons of octagonal section, single ring guard. Dec.: none. Copper wire-bound grip. The blade, $6\frac{1}{2}$ ins long, of diamond-shaped section ; moulded ornament at the hilt.

German, about 1610.

(1084)

- 1152. Left-Hand Dagger**, russet hilt. The pommel and ends of the quillons formed as negroes' heads, their hair plaited to a ring and arranged in the manner of the Zulus. Dec. in the centre pilaster from which the quillons issue, with an oval panel containing a negro's head. The details of the heads, etc., incrustated in silver ; wire-bound grip. The blade, 10 ins. long, strongly ridged and doubly fluted, and pierced on either side. The ricasso is plain on one face.

Italian, about 1620.

(827)

- 1153. Stiletto**, blued hilt. Facetted, cone-shaped pommel, drooping quillons, of hexagonal section, ending in spiral curls, single ring, copper wire-bound grip. Dec.: none. The blade, $9\frac{1}{4}$ ins. long, deeply grooved and pierced, strong ricasso.

German, about 1600.

(826)

- 1154. Dagger**. Russet hilt, small barrel-shaped pommel, drooping quillons, widening at the ends, of flattened section ; single ring guard. Dec. with classical heads and scrolls incrustated in silver. Wire-bound grip. The blade, 8 ins. long, of diamond-shaped section ; hexagonal ricasso.

Italian, about 1600-10.

(1037)

- 1155. Left-hand Dagger**. Globular pommel ; slightly drooping quillons, ending in flattened lobes ; single ring guard, containing a pierced shell. Dec. with chiselled panels, containing masks in relief. Wire-bound grip. The blade, $12\frac{1}{4}$ ins. long, strongly ridged, and with four rows of fluting. The ricasso flattened on the one side.

German, about 1610.

(971)

- 1156. Sporting wheel-lock Rifle**, of small bore. The stock of walnut wood, inlaid with scrolls and annular ornaments in engraved and polished stag's horn and mother-o'-pearl. Octagonal barrel, roughly engraved with scrolls, the lock plate with the wheel on the exterior similarly decorated.

Italian, about 1630.

(339)

- 1157 & 1162. Pair of Stirrups**, of blackened iron of arched form and circular treads. Dec. with a pierced and interlaced arabesque design on the treads, the opening for the stirrup leather is formed beneath, as a key pattern.

German, about 1560.

(319)

- 1158 & 1161. Pair of Flint-Lock Holster Pistols.**

The barrels of steel, partly moulded and slightly engraved, the lock-plates similarly decorated. Walnut wood stocks mounted with trigger guard, pommels, and ramrod mounts of gun metal pierced and chased with scrolls.

Probably French, about 1730.

(299 & 300)

- 1159. Stirrup.** Formed to the outline of an arch, the inner sides of which are flat and widen towards the bottom; they have roped borders, and are pierced with an interlaced knotted ornament and a double-headed eagle. The tread is oval, and has two spirally-twisted bars in the centre; the buckle for suspension is decorated on either side with a pierced and engraved shell ornament.

German, about 1550.

From the collection of M. Louis Carrand.

From the collection of the Count de Nieuwerkerke.

(1188)

- 1160. Bit.** The two bars are shaped and have as ornaments panels pierced with tracery. The bar that passes through the mouth has a U-shaped centre, in the middle of which is hung a series of five loose pendants, and on either side of these, barrel-shaped revolving bands, spiral bars, rings, etc., forming together a port of the greatest strength and cruelty.

Spanish, about 1630.

(1019)

- 1161.** See **No. 1158.**

(300)

- 1162.** See **No. 1157.**

(319)

- 1163. Wheel-lock sporting Rifle**, of small bore. Dark wood stock inlaid with hawks, animals and annular ornaments in engraved and polished stag's horn and mother-o'-pearl, octagonal blued barrel, with cylindrical peep sight, engraved with three groups of scrolls, strap-work, etc. The lock plate, with the wheel on the exterior, engraved in like manner, and partly overlaid with plaques of engraved brass.

German, about 1605.

(341)

- 1164. Horse muzzle**, finely pierced, chiselled and engraved with the double-headed eagle, lions, interlaced ornaments,

etc., and along the front the date 1564. Appliqué between the nostrils a bifurcated and two-headed lizard.

German, dated 1564.

From the collection of M. A. Beurdeley.

From the collection of the Count de Nieuwerkerke.

(67)

- 1165. Horse muzzle**, of blackened steel with brass appliqué, filed and engraved with the double-headed eagle, lions, the heraldic beasts of the former possessors—the Dukes of Pomerania. In the front is the date 1578. Along the top edge is a row of 25 small pendent brass acorns, many now missing.

German, dated 1578.

(68)

- 1166. Horse muzzle**, of blackened steel, finely pierced with an intricate interlaced design and in two bands the inscription round the top

ICH · REIT · GOT · GEB · MIR · GE · SCHWIND
DAS · ICH · MEINE · FEIND · VBER · WIND

I ride (forth) God give

That I my foe may soon overcome.

a small panel at the back with the name HANS.
SCHRETER, an appliqué lizard in front.

German, about 1580.

Formerly in the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate cxxxii.

(69)

- 1167 & 1169. Pair of Thigh and Knee Plates** (Cuisses and Genouillères), of the same decoration as the half suit **No. 716**. Gallery VI. The cuisses are of one plate with roped borders. The genouillères of five plates; a small heart-shaped plate protecting the outside bend of the leg.

North Italian, about 1610.

(874 & 875)

- 1168. Pair of Corsets**, formed of thin iron plates, hinged down the front and fastening at the back. The whole surface is pierced with an open scroll design, and has circular apertures cut for the breasts and arms. The outline is pierced with a series of small holes for the attachment of the lining and covering. The shape of the bodice suggests the French fashion of about 1640.

(267)

1169. See **No. 1167.**

(875)

1170. Rapier, blackened hilt. Pear-shaped pommel of quatrefoil section, knuckle guard, single drooping quillon and ring. Dec. with chiselled quatrefoil lobes, acanthus leaves, masks, and hair ornaments. Silver wire-bound grip. The blade, of flattened hexagonal section, grooved and inscribed **S A H A G V M**. 39 ins. long.

French, about 1640.

(137)

1171. Sword. Flat moulded cone-shaped pommel, similar quillons curving in either direction, widening at the end, double rings fitted with pierced shell guards and thumb ring. Dec. with conventional scrolls, plaqué with silver. The blade, $34\frac{1}{4}$ ins. long, $1\frac{3}{4}$ ins. wide at the hilt, tapering to a point, grooved, and etched with trophies of arms.

Probably English, about 1630.

(470)

1172. Rapier, russet hilt. Spherical pommel, knuckle bar, short straight quillons, and three bars. copper wire-bound grip. Dec. with oval silver plaques, in the pommel, centre of knuckle guard, and three bars, and ends of the quillons all chased with allegorical figures, the ground inlaid with arabesques in gold and silver azzimonia. The blade, $31\frac{3}{4}$ ins. long, of flattened hexagonal section, trebly grooved and inscribed—

**HEIRMAN KEISSER
ME FECIT SOLINGEN.**

Gilt ricasso.

German, about 1605.

From the collection of M. Henry Courant.

From the collection of the Count de Nieuwerkerke.

(519)

1173. Gorget, etched with bands of ornaments introducing cartels containing classical figures. The three top plates missing.

Milanese, about 1600.

(?)

1174. Open Helmet (Cabasset), with pear-shaped skull piece and slightly sloping brim. Around the base of the skull is a row of brass-headed rivets for securing the lining straps. Dec. with vertical bands and bordering etched with trophies of arms, etc. Brass shield-shaped plume holder.

Italian, about 1610.

(1123)

1175. Open Helmet of classical form. The skull piece is made in two halves, and to it is applied a comb, the

front of which widens and finishes in a spiral riband curl. The umbril is pointed. Attached by hinges are two large cheek pieces fastening with a catch under the chin; single gorget plates below. Dec. with an embossed design of acanthus leaves and radiating fluting, gilt; the ground entirely russet. The contour of the borders studded with brass-headed rivets.

Probably French, about 1660.

This quasi-classical form of armour is frequently met with in Dutch and French portraits of the latter part of the 17th century. It is chiefly of poor make and meretricious decoration.

(511)

- 1176. Right Groin Guard** (Tace), of five plates and a (genouillère), riveted with brass-headed rivets. The whole surface dec. with interlaced strapwork, formal leaves, etc., etched and gilt on a blackened ground. See **Nos. 1178 & 1179.**

French, about 1635.

The great width of these taces clearly show that they were intended to be worn over the full "bombastard" breeches much in vogue in the early part of the seventeenth century.

(305)

- 1177. Rapier.** Globular pommel, knuckle guard of hexagonal section, straight quillons, ending in knobs; bar and ring. The whole hilt chiselled with zig-zag flutings. Wire-bound grip. The blade, $38\frac{1}{2}$ ins. long, slender, flattened hexagonal section at the hilt, tapering to flattened diamond section at the point, etched with scrolls at the hilt, and the inscription

DEUS PRO NOBIS · QUIS · CONTRA NOS, 1627,
and on the other face

DOMIN · VICTORTIT (sic) DEO,
1626.

Italian, dated 1627.

(1074)

- 1178. Left Shoulder Plate** (Pauldron), **Arm Plates** (Rere and Vam Brace), and **Elbow Plates** (Coudes) with laminated plates in the bend of the elbow from the same harness as **No. 1176 & 1179.**

(308)

- 1179. Heavy Left-hand Groin Guard** (Tasset), of six plates, from the same harness as **Nos. 1176 & 1178.** The top plate of the taces will fasten to the bottom plate of the tasset.

(315)

- 1180.** The companion **Groin Guard** (Tace), and **Knee Piece** (Genouillère), to No. 1176.

(307)

- 1181. Rapier**, russet hilt. Fluted spherical pommel, straight quillons of quatrefoil section, knuckle guard and three bars, wire-bound grip. Dec. with a scroll design incrustated in silver. The blade, $37\frac{1}{2}$ ins. long, of flattened lozenge section, fluted, inscribed on one face

‘INRI’ ‘MARIA’

on the other face ‘ANIES’ ‘MVRIO.

Italian, about 1620.

(220)

- 1182. Open Helmet** (Cabasset Morion). The skull piece is formed in four facets, the brim, slightly drooping, finishes in a roped border, it is slightly bombé in form at either end. Around the base of the skull is a series of pyramidal-headed bronze rivets for the attachment of the lining strap. The surface decorated with four deeply etched pear-shaped panels, containing allegorical figures on a groundwork of trophies of arms, etc., a shield-shaped plume holder at the back.

Italian (Venetian), about 1560.

The weight of this morion, viz., $7\frac{3}{4}$ lbs., is very unusual. The ordinary helmet of this type weighs between 3 and 5 lbs.

(871)

- 1183. Open Helmet** (Casque), with hinged earpieces and low comb to the skull piece. The various borders etched with scrollwork gilt. Plume holder at the back.

German, about 1580.

(Not previously catalogued)

- 1184. Open Helmet** (Cabasset Morion). The skull piece is of pear-shaped form, and finishes in a solid curved stem. The brim is curved, slopes slightly, and finishes in a roping. Round the base of the skull is a row of brass rosettes and rivets for the attachment of the lining strap. The surface is decorated with vertical bands and panels deeply etched with classical figures, trophies of arms, etc. Brass shield-shaped plume holder at the back.

North Italian, about 1600.

(979)

CASE XXI.

1185. Suit of Armour, with slightly roped border. Dec. with etched and gilt acanthus leaf foliage of spirited design.

German (Augsburg), about 1580.

Consisting of—

Closed Helmet. The skull piece is combed; the chin piece opens down the side; the vizor is thick and comes far up the forehead of the skull; the bevor small and pierced with an annular arrangement of holes for ventilation; double gorget plates.

Gorget, of four plates.

Breastplate, of peascod form. With roped turn-over and gussets. On the upper portion of the right gusset is rivetted, at right angles a plate, that would effectively prevent a weapon from slipping into the exposed gusset of the right arm.

Tace, of one plate with the breastplate.

Tassets, of twelve plates, detachable at the fourth and tenth plate.

Backplate.

Shoulder Plates (Pauldrons). The right differing in form from the left, by taking the form of an espalier pauldron of six lames; the left pauldron is large and complete, composed of six plates, and coming well forward, protecting the gusset.

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes).

Fingered Gauntlets, with pointed cuffs. The top of the cuff of the right gauntlet stamped with the guild mark of the city of Augsburg.

Knee Plates (Genouillères), of four plates, attached to the end of the tasset.

Greaves (Jambs).

Round-toed Solerets, of ten plates. The various plates are united by brass-headed rivets, hinges, and buckles.

(1003)

**EXPOSED ON THE WALLS OF GALLERY V.
STARTING ON THE LEFT-HAND SIDE OF
THE ENTRANCE.**

- 1186. Pikeman Officer's Helmet.** The skull piece, which is made in two halves, is fluted, the ridge radiating from the apex. It is also embossed with narrow roping, partly gilt. Round the base is a row of rivets for the attachment of the lining strap; the brim is strongly curved and roped, round the extreme edge of which, are two roped lines, between these runs a row of rivets. The surface of the brim decorated with panels of arabesque foliage in silver azziminia inlaying. Brass tubular plume holder, stamped with arabesque.

French, about 1625-30. (1320)

- 1187. Fingered Right-hand Elbow Gauntlet,** with roped edge and six metacarpal plates, scaled fingers. The borders studded with brass-headed rivets.

German, about 1630.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(1312)

- 1188. Rapier.** Russet hilt, oviform pommel, knuckle guard, straight quillons of circular section, swelling slightly at the ends, and three bars, wire-bound grip. Dec. with an interlaced annular design incrustated in silver, the ground has been originally gilt. The blade, $37\frac{1}{4}$ ins. long, of flattened diamond section, partly grooved and inscribed

JOHANNES.

ME : FECIT.

Italian, about 1610.

(557)

- 1189 & 1192. Pair of Full Groin and Thigh Guards (Tassets), and Knee Pieces (Genouillères),** of eleven plates. The borders turned under, studded with steel-headed rivets.

Probably English, about 1640.

They have been worn attached to the waist by a strap, and not, as is usual with long tassets, by hooks and turners to the taces; a leather strap with two steel-headed aiguillettes remains at the top plate of these examples.

(848 & 849)

- 1190. Rapier,** russet hilt. Slightly cone-shaped pommel, knuckle guard, straight quillons, swelling at the ends, and two bars, the lower one fitted with a solid shell,

wire bound grip. Dec. with spiral scrolls incusted in silver. The blade, $41\frac{1}{2}$ ins. long, of flattened diamond section.

French, about 1610.

(234)

- 1191. Rapier**, russet hilt. Fluted oviform pommel, straight quillons, knuckle guard, and three bars of quatrefoil section, silver and steel wire-bound grip. Dec. with incrustations of small scrolls in silver, gilding on the interior. The blade, 41 ins. long, of flattened hexagonal section, grooved, and inscribed—

• DE TOMAS DE AIALA •

Italian, about 1620.

(342)

- 1192.** See **No. 1189.**

(849)

- 1193. Fingered Left-hand Elbow Gauntlet**, with roped edge and five wrist-plates, scaled fingers. The border studded with steel-headed rivets. Dec.: none.

German, about 1630.

(314)

- 1194. Rapier**, russet hilt. Fluted oviform pommel, knuckle bar, straight quillons, and three bars, the lowest one containing a shell. Dec. with silver incrustation in geometrical designs. The blade, 40 ins. long, of flat diamond section, grooved and inscribed—

∴ GONCALO ∴

∴ SIMON • E • T. ∴

GONZALO SIMON EN TOLEDO would be the rendering of the name. This swordsmith worked at Toledo in the first quarter of the 17th century.

The hilt Italian, about 1615.

(531)

- 1195. Open Helmet** (Cabasset Morion). Russet surface, the skull piece faceted and of pear shape form, finishing at the top in a solid recurved stock. The brim is of ogee outline pointed back and front, one extremity upwards and the other down, and is finished by a roping. Dec.: none. Round the base of the skull is a series of rivets and brass rosette-headed rivets for the attachment of the lining strap; a brass shield-shaped plume holder at the back.

Venetian, about 1580.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(1194)

- 1196. Gorget**, of four plates, finishing with a roped border. Attached on either side are espaliers of six plates. Dec. with slightly sunk borders and roping.

German, about 1580.

(450)

- 1197. Open Helmet** (Casque or Burgonet), with hinged ear pieces. The skull piece has a roped comb, $2\frac{1}{2}$ ins. high, pointed umbril, and tail piece, also with roped and sunken border. Dec. : none. Round the base of the skull piece is a row of steel rivets and washers of punched design. These secured the strap to which was sewn the lining.

Probably French, about 1570.

(853)

- 1198. Open Helmet** (Casque), of blued steel. The skull piece has a roped comb, $2\frac{3}{4}$ ins. high; the neck guard is curved, as is the projecting peak in front. The bordering is roped, and has a shallow double row of fluting following the contour of the edge; hinged earpieces, the two lower plates of which are now missing. The whole surface is curiously decorated with five-pointed star ornaments incrusting in silver.

Italian, about 1560.

(943)

CASE XXII.

- 1199. Suit of Armour**, with roped borders studded with brass-headed rivets. Dec. with slightly sunken bands etched with trophies and scrolls on a dotted ground.

German (Augsburg), about 1560.

Consisting of—

Closed Helmet.

Gorget, of three plates.

Breastplate, with strong tapul and slightly roped gusset and turnover, pierced at the top on either side with triple circular holes, on which could be fastened the tilting mentonnière. A detachable lance rest on the right-hand side.

Tace, of one plate.

Tassets, of six plates.

Backplate.

Loin Plate (Garde-de-Rein), of one lame, detachable.

Shoulder Plates (Espalier pauldrons), of seven lames.

Arm Plates (Turners, Rere and Vam Braces), with seventeen laminated plates in the bend of the arm.

Elbow Plates (Coudes), with small heart-shaped plates.

Plates protecting the Armpits (Palettes), (odd).

Fingered Gauntlets.

Short Thigh Guards (Cuisses).

Knee Plates (Genouillères), with heart-shaped plates protecting the bend of the knee.

Greaves (Jambs), laminated at the ankles.

Round-toed Sollerets.

This suit, though apparently all of the same nationality and period, is, in fact, formed from two. The breastplate, backplate, tace, tassets, espaliers and gauntlets belong to one suit, the helmet, arms and leg guard to another and better made suit. Curiously the odd gauntlet, No. 232. Case VI, Gallery VII, belongs to the later portion.

(520)

1200. War Saddle. The cantle and burr plates of steel, with roped borders, inside which is a sunken band, finely etched and dec. with a running design of scrolls, flowers, and buds. The cantle is of three plates, together of inverted V-form. The burr is of two plates, the top coming far round and protecting the buttock of the rider when seated in the saddle. The framework and velvet padding of the saddle is modern work.

German, about 1560.

(1077)

1201. Guard for a Horse's Head (Chanfron), with hinged crinière and cheek plates. The border slightly roped and studded with brass-headed rivets, hinges and ailette holes. Dec. with vertical bands and bordering of etched floral scrolls. In the centre of the forehead is a shield-shaped plaque etched with the emblem of Self-Sacrifice Charity—the Pelican in her sacrifice.

German, about 1560.

Nos. 1200 and 1201 very closely resemble the suit in the same case. No. 1199.

(527)

**EXPOSED ON THE WALLS OF GALLERY V.
STARTING ON THE LEFT-HAND SIDE OF
THE ENTRANCE.**

1202. Large wheel-lock Arquebus. The stock of dark wood, inlaid with oval panels of mother-o'-pearl, engraved with horsemen, hounds, and views, the groundwork enriched with scrolls inlaid in brass. Octagonal barrel engraved with scrolls, and inscribed—

ANTE FERIT QVAM FLAMMA MICET.

and dated 1624. The lock plate, with sunk wheel, is inscribed—

ER TEL

A. DRESDEN.

The pyrites holder chiselled and pierced with two dolphins.

German (Dresden), dated 1624. (334)

1203 & 1207. Pair of Bits, intended for draft horses. The mouthpiece has a slight port in the centre. On either side the bars are finely chiselled and pierced with a design of a winged, long-necked bifurcated monster, and joined by its various members to interlaced scrolls. The design throughout is spirited and large in conception. It is executed in the finest chiselled work.

Probably French, about 1740. (260 & 265)

1204. Wheel-lock Rifle. Light wood stock. Dec. with inlays of engraved and polished stag's horn and mother-o'-pearl, with figures of grotesque men, animals, scrolls, etc. The barrel octagonal and blued, both lock-plate and barrel are in places inlaid with birds and scrolls in silver azziminia. The wheel is on the exterior of the lock plate, the pyrites holder shaped and engraved as a winged monster. The weapon is composite.

German, about 1620. (1178)

1205. Bit, of russet iron. It has strong S-shaped bars, joined at the bottom by two chains. The bar that passes through the mouth has a port and small pendant chains of great severity. The curb is formed of a chain five links thick. Dec. with pierced and chiselled spiral scrolls and flutings, a trefoil and branch ornament, crowned, is in place of the usual bosette.

Spanish, about 1640. (1021)

- 1206. Wheel-lock Sporting Rifle**, of large bore. The stock of walnut wood is inlaid with polished stag's horn, showing engraved figures in classical attire, boar hunting; an oval panel under the trigger guard, inscribed— N. 17. Octagonal barrel; the lock plate engraved with floral scrolls; the wheel in the interior. The barrel and lock have been adapted to the stock.

German, about 1630-40.

The lock plate must be a later addition. It is about 1670, and was not the lock made for the rifle, as on close inspection it will be noticed the stock has been considerably made up to fit the lock.

(394)

- 1207.** See No. 1203.

(265)

- 1208. Wheel-lock Sporting Rifle.** The stock of walnut wood, carved in low relief with panels of deer-hunting subjects, and mounted with polished and engraved stag's horn. The barrel of octagonal section engraved with the name ADAM SCHNETZ? and inlaid with an armourer's mark in brass; adjustable backsight. The lock plate large, and having the wheel on the outside, the pyrites holder chiselled to a pilaster form; hair trigger.

German, about 1670.

(1134)

- 1209. Horse muzzle**, of blackened steel, pierced with open interlaced designs. Trefoils and thistle ornaments. Along the front, in open work, is the date 1564. Between the nostrils is an appliqué lizard.

German, dated 1564.

(66)

- 1210. Horse Muzzle** of blackened iron, with panels of open-work, decorated with monsters' heads; across the top is the inscription—

SALOMON. FVRCHTE GOTS.

(SOLOMON : FEAR GOD)

VND HILT SIN GEBOT.

(AND KEEP HIS COMMANDMENTS.)

(*Ecclesiastes xii., verse 13.*)

1557.

German, dated 1557.

(81)

- 1211. Horse muzzle**, of blackened steel, pierced with the inscription above—

WEN GOT WIL SO IST MI ZIL

(WENN GOTT WILL, SO IST MEIN ZIEL :

AS GOD WILLS, SO IS MY AIM).

An appliqué ornament in the front with the double-headed eagle and date 1561, supported by two lizards, circular panel below cut with an inscription.

German, dated 1561.

(70)

1212 & 1213. Pair of Stirrups, formed to the outline of a Moorish arch. The treads are oval and of open work, across the centre of each are spirally-fluted bars, hinged buckle above. Dec. with chiselled acanthus leaves, etc.

French, about 1630.

(836 & 837)

1214 & 1216. Pair of Spurs. The necks are short and divided into three branches, the centre arm of which is armed with a large pierced rowel, of hexagonal shape, pierced and with heart-shaped projections; the two smaller arms have pierced eight-pointed rowels. The heel bands, fluted and pierced with heart-shaped ornaments. Attached on either side are large pierced buckles.

Spanish or Mexican, about 1680-1700.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

The uselessness of these spurs is very apparent, the great rowels and buckles being merely for the gratification of a fashion that grew to an exaggerated form in the 2nd half of the 17th century. A pair of spurs even more absurd in fashion is in the Victoria and Albert Museum; they are each armed with eight rowels.

(1093 & 1094)

1215. Spur. The neck narrow and of oblong section, slopes slightly downward, is furnished with a large eight-pointed rowel; the whole chiselled in low relief with conventional tulips, etc., partly inlaid with silver.

Spanish or Mexican, about 1696.

(595)

1216. See **No. 1214.**

(1094)

1217 & 1219. Thigh and Knee Plates (Cuisses and Genouillères). The cuisses are of one plate, the various borders dec. with bands of etching having embossed roping on either side; the genouillères are complete.

Milanese, about 1590.

(983 & 984)

1218. Breastplate, of peascod form, russeted surface. It comes high in the neck, has two gorget plates, and opens down the front, along which runs a row of conical-headed rivets in representation of a buttoned doublet in the fashion of the early years of the seventeenth century. The tace plate, in one with the breastplate, is cut in

escallops also in imitation of the civil dress. Dec. with roped borders, partly gilt; brass-headed rivets follow the contour of the border.

French, about 1610. (363)

1219. See **No. 1217.** (984)

1220. Rapier. The hilt entirely gilt, faceted oviform pommel, knuckle bar, straight hexagonal quillons, two bars and *pas d'âne*, spirally-fluted copper wire-bound grip. The blade, 41½ ins. long, of diamond section grooved and inscribed—

FRIEDERICH MVNICH,

Italian, about 1625. (895)

1221. Sword, the hilt entirely composed of russet steel. Pear-shaped pommel, and curious thick quillons drooping towards the blade, formed as bean pods, russet steel grip swelling in the centre. Dec. with inlays of amorini, etc. in silver. The blade broad, tapering and grooved, 35 ins. long, etched on both sides with battle scenes, occupying the whole surface.

About 1580-1600.

The sword is composite in nature, it is impossible to assign it to a nationality.

(7)

1222. Rapier, russet hilt. Fluted oviform pommel, knuckle guard, straight quillons and three bars, spirally wire bound grip. Dec. with a small cockle shell chiselled at the end, and centre of knuckle guard, quillons, and bars, the remainder enriched with spiral scrolls incrustated in silver, traces of gilding on the groundwork. The blade, 45½ ins. long, of flattened diamond section, stiff, and tapering to an acute point.

Probably French, about 1620. (232)

1223. Open Helmet (Cabasset Morion). Blued surface; pear-shaped skull piece surmounted by a small solid stem, curved sloping brim, the edges turned under to a semi-circular section; round the base of the skull remain some of the brass rosette-headed rivets for the attachment of the lining strap. Dec. with an etched oval panel containing an equestrian warrior; the border is etched with strapwork scrolls, etc., gilt.

Italian, about 1600. (1196)

1224. Open Helmet (Casque), with earpieces, russeted surface. The skull piece is conical, the apex bends backwards and is of two halves joined with flush-headed rivets

on either side, the tail piece and umbril are pointed ; hinged earpieces. Round the border is a sunk band, the extreme edge turned under and roped. Dec. on the skull with four embossed fleur-de-lys, these and the borders partly gilt. The bottom plates of the ear pieces missing.

Italian (Venetian), about 1590.

(362)

- 1225. Complete Gorget**, composed of two deep plates. The borders turned under to a semicircular section, the contour followed by a row of flat-headed rivets. Dec. with etched and partly gilt ornaments on a blackened ground. In front is the figure of Christ crucified, on either side of which composition is a large scroll of budding acanthus foliage.

French, about 1620.

This, like the gorgets **Nos. 440**, Case IX, and **643** and **644**, Case XII, in Gallery 6, was intended to be worn with the buff coat only.

(1082)

- 1226. Open Helmet** (Cabasset Morion), of russet steel. Pear-shaped skull piece, finishing in a solid curved stem. The brim is curved, slightly drooping, and with a roped border. Around the base of the skull is a row of brass-headed rivets for the attachment of the lining strap. The surface is decorated with twelve etched and gilt oval panels containing quasi-classical figures of warriors, strap-work borders, rosettes on the brim.

Probably Venetian, about 1600.

(980)

- 1227. Sword**, blued hilt. Flattened cylindrical pommel knuckle guard, drooping quillon, left-hand *pas d'âne*, with rectangular projection, and counter guard joining the bar in the centre. These are all of flattened oval section. Dec. with chiselled cockle shells. Wire-bound grip. The blade, $26\frac{3}{4}$ ins. long and $2\frac{1}{4}$ ins. wide, the edges are nearly parallel, doubly grooved down the centre. The top left side of the blade has a small semicircular groove to allow the passage of the first finger over the *pas d'âne*.

Italian (probably Venetian), about 1590.

(1010)

- 1228. Sword**, blackened hilt. Oviform pommel, knuckle guard, quillons, curving in the opposite direction, ending in spiral curls, and of oval section, single bar, and drooping shell of cockle form. Dec. with chiselled budding scrollwork, and spiral ribbs. Wire-bound grip. The blade, $44\frac{3}{4}$ ins. long, of flattened diamond shaped section.

Probably French, about 1660.

(1161)

- 1229. Mace.** The head is composed of seven flanges, shaped to an obtuse angle with slightly curved contour, at the apex an acorn. Hollow cylindrical haft terminating in a roping. Dec. with an etched conventional scroll design and vine ornaments. The grip of knotted wood.

Italian, about 1540.

(77)

- 1230. Mitten Bridle Gauntlet,** the cuff and arm guard of one piece, finger guards of six plates. Dec. with roped knuckle plates and incised lines.

Spanish, about 1600.

(461)

- 1231. Sword,** blackened steel hilt. Inverted pear-shaped pommel, quillons drooping towards the blade, and large single ring, faceted, platted wire grip. Dec. with fine flutings, and chiselled egg ornaments. The blade, of diamond section, 38 ins. long, with strong ricasso. engraved with lines.

Probably French, about 1570.

(391)

- 1232. Gorget,** fluted in the style known as Maximilian. It is, however, a modern reproduction.

(Not previously catalogued)

- 1233. Closed Helmet,** with keel-shaped skull piece, chin piece opening down the side, vizor and bevor pierced with ocularia, and longitudinal piercings for ventilation. Dec. : none. Copper gilt plume holder at the back.

German, about 1590.

(438)

- 1234. Mace** of blackened steel. The head composed of seven flanges, formed as double dolphins, reinforced at the points, cylindrical faceted haft, the grip spirally fluted. Dec. : slight engraving and parcel gilding.

French, about 1580.

(27)

- 1235. Rapier,** blued hilt. Fluted inverted cone-shaped pommel, knuckle guard, finishing at the top in an outward spiral curl, straight quillons of octagonal section ending in lobes ; a ring at either side, solid fluted shells, joined at the top to the rings. As additional defence to the hand is a counter bar on either side, running parallel with the ring and joining the top of the knuckle guard ; this bar is joined to the ring by two short transverse bars. Dec. with knotted ornaments and gilding in the interior. The grip of wood, covered with fish skin. The blade, 42½ ins. long, of flattened hexagonal section, trebly grooved at the hilt, and inscribed on either face, **CLEMENS KOLLER.** The ricasso retains its original leather

covering. In wooden scabbard, covered with tooled black leather, openwork iron ferrule.

German, about 1625.

This rapier is interesting on account of the unusually complicated counter-guards, and also by reason of its fresh and pristine condition and completeness. It can have altered very little in appearance since it was in use, some 270 years ago.

(1071)

- 1236. Sword.** Cap-like pommel fitting the top of the grip. Knuckle guard, straight quillon, heart-shaped shell, finishing at the top in a bar, which is secured to the pommel. The shell and the knuckle guard are joined by an S-shaped bar. The whole hilt is decorated with a chiselled and partly-pierced design of acanthus foliage. Spirally-turned wood grip diminishing toward the base. The blade, $34\frac{3}{4}$ ins. long, of flat hexagonal section.

Spanish, about 1652.

(1157)

- 1237. Rapier,** the hilt entirely gilt. Oviform pommel, curved quillons swelling slightly at the ends, three bars, small shell, large *pas d'âne*, copper wire-bound grip. Dec. with channelling and knotted ornaments. The blade, hexagonal in section, grooved and trebly grooved $4\frac{1}{2}$ ins. at the hilt, inscribed M.O many times repeated, armourers' mark on the ricasso, 42 ins. long.

French, about 1605

(38)

- 1238. Rapier.** The hilt of copper-gilt; hollow globular pommel, hollow grip, and oviform ends to the quillons, which are curved and of oval section; *pas d'âne*, at the base of which has been a ring guard, but which is now broken and missing. Dec. with a pierced and chased design of C-shaped scroll jointed back to back. The blade, $37\frac{3}{4}$ ins. long, of flattened hexagonal section, doubly grooved, and pierced, inscribed doubly on either face—

SEBASTIAN HERNANDES.

German, about 1620.

From the collection of M. E. Meyer.

From the collection of the Count de Nieuwerkerke.

(1156)

- 1239. Rapier,** blued hilt. Facetted oviform pommel, knuckle guard, straight quillons, of hexagonal section, ending in knobs, three bars, and large *pas d'âne*, wire-covered grip. Dec. with chiselled oval panels in low relief with chequers, the groundwork has scrolls in gold azziminia.

The blade, of diamond section, $41\frac{1}{2}$ ins. long, with a Toledo armourer's mark on the ricasso.

Italian, about 1620. (94)

1240. The Backplate of the Gorget No. 1257. (440)

1241. Fingered Gauntlet. The inside of the cuff embossed to fit over the vam brace, slightly roped edges, scaled fingers. Dec.: none. Studded with brass-headed rivets.

German, about 1620. (297)

1242 & 1259. Pair of Bronze Stirrups, arch form. Oval treads with two bars. They are decorated down the sides with terminal figures of monsters supporting a pilaster, above are baskets of fruit.

French, about 1630. (412 & 413)

1243 & 1253. Pair of Stirrups, of Moorish form, with wide oblong treads, pierced with an annular design, oval buckles above. Dec. with rough chiselled design of oval panels containing figures of Lucretia, Plenty, etc.; seated figures on the borders; masks and vases. The whole was formerly gilt.

Spanish, about 1590. (819 & 820)

1244 & 1252. Pair of Stirrups, russet and gilt. They are formed to the outline of an inverted-U, the treads are oval and open, and have in the centre three spirally-twisted bars; an oval swivel buckle at the top for suspension. They are decorated with spiral flutings and shell ornaments.

Probably French, about 1600. (938 & 939)

1245 & 1246. Cantle and Burr Plates of a war saddle. The cantle plates are in three parts with hollow roped edges. The whole is dec. with an etched scroll and strapwork design, an oval panel with the figure of Mars in the centre. The burr plates are two in number and match in decoration the cantle plates.

Probably Spanish, about 1600. (1005 & 1006)

1247 & 1251. Pair of Bronze-gilt Stirrups. Arch-shaped outline, from a side view they widen towards the treads, which are composed of oval rings containing three bars. The buckle above is behind a shell-shaped plate. Dec. with fluting roughly engraved with arrangements of formal leaves.

German, about 1570. (1112 & 1113)

- 1248. Rapier**, russet and gold hilt. Inverted cone shaped gadrooned pommel, knuckle guard, and curved quillons, spirally fluted, and ending in conventional dolphin heads, single bar and *pas d'âne*, from the left side of which springs an upcurved counter guard. Dec. with chiselled dolphins' heads and spiral flutings. The blade, 28½ ins. long, was formerly about 11 ins. longer, of flattened diamond-shaped section, within 2½ ins. of the ricasso, where it becomes of flattened lozenge section, gilt, and engraved with figures in the costume of about 1625, and the inscription—

SOLIDA
KORASAI
ME FECIT
Pasagi

Spanish, about 1625-30.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. I., Plate lxx., No. 6.

(1118)

- 1249. Rapier**. Blackened hilt. The pommel oviform; knuckle guard, straight quillons, and double ring of diamond-shaped section. The centre of the rings and knuckle guard, and the ends of the quillons have spirally-fluted lobes; circular flattened cup guard. Dec. with chiselled notched, and roped ornaments. The cup boldly embossed with two oval panels of figures, scroll, etc. Spirally wire-bound grip. The blade, 47 ins. long, of flattened and hexagonal section, grooved, and inscribed—

CHRISTVS IMPERAT.

The hilt probably of Dutch workmanship, about 1635-50.

The type and workmanship of this rapier are usually known as English, and the weapon no doubt was made for the English market, but it was with such hilts of coarse, though effective, chiselling that Holland supplied this country during the latter half of the 17th century.

(159)

- 1250. Rapier**, blued hilt. Fish tail shaped pommel, knuckle guard, and quillon of triangular section, widening at the ends and pierced with a circular hole, single bar, *pas d'âne*, from the base of which bend upwards two counter guards, ending in a similar fashion to the quillons; between them at the base is a small pierced shell. Dec.: none. Brass wire-bound grip. The blade, 37½ ins. long,

flattened hexagonal section, doubly grooved, and inscribed on each face—

PETTHERRR
WIRSBERCH

German, about 1610.

(1117)

1251. See **No. 1247.**

(1113)

1252. See **No. 1244.**

(939)

1253. See **No. 1243.**

(820)

1254. Rapier, dark russet hilt. Facetted cylindrical pommel, knuckle-guard, drooping quillon, two bars and *pas d'âne* of flat hexagonal section, wire-bound grip. Dec. with scrolls in gold. azziminia (much rubbed). The blade, 38½ ins. long, of flat hexagonal section, grooved and inscribed + I · H · S twice repeated.

Italian, about 1620.

(494)

1255. Rapier. Russet hilt. Flat oviform pommel, iron grip. Curved quillons, ending in flattened lobes. *Pas d'âne*, from the base of which on either side are two ring guards containing shells. Dec. with inlaid oval plaques of silver chased with equestrian figures; the groundwork chiselled with a conventional waved and worked design, bound with a riband inlaid with dots in silver; parts of the groundwork have been gilt. The shells are of pierced octofoil design, a small copper plaque on the centre of each. The blade, 39¾ ins. long, of diamond-shaped section, slightly etched with scrolls, and with the inscription—

ME FECIT SOLINGEN

on either face.

Probably German, about 1620.

(1042)

1256. Rapier, with blackened hilt. Flat, cone-shaped pommel, curved quillons, ending in lobes, ring, *pas d'âne*, and double counter guards, wire-bound grip. Dec. with coarse chiselling of classical figures. The blade, of flattened hexagonal section, doubly grooved, and inscribed ANDREA FERARA, twice repeated. 42 ins. long.

Probably Italian, about 1620.

(123)

1257. Complete Gorget, the front plate slightly pointed. A sunk band following the contour of the border, studded with steel-headed rivets. Dec. with etched floral ornaments, gilt, the centre panels blued.

French, about 1630.

(440)

- 1258. Right-hand Gauntlet.** The cuff and metacarpal plates are entirely of one, swelling to receive the thumb. The border is sunk, and roped. Across the detached knuckle plate is a bold row of roping; scaled fingers and thumb piece. Dec. with a band of arabesques, etched round the cuff. This gauntlet retains its original leather glove.

German, about 1550.

(838)

- 1259.** See **No. 1242.**

(412)

- 1260. Open Helmet (Morion).** The skull piece has a roped comb, $4\frac{3}{8}$ ins. high, the brim strongly curved, drooping, and finishing with a roping. Around the base of the skull is a series of brass rosette-headed rivets for the attachment of the lining, as are the series of small holes round the brim. The whole surface is decorated with etching and gilding to a design of panels of various form with strapwork borders, containing the figures of M. Curtius, Mutius Scævola, and other classical heroes. Trophies of arms on the brim.

Italian, about 1580.

(248)

- 1261. Open Helmet (Cabasset Morion).** Pear-shaped skull piece ending in small solid stalk; the brim curved, drooping and finished by being turned under to a semicircular section. A row of rivets with brass rosette-headed washers are round the base of the skull for the attachment of the lining strap. Dec. with six etched vertical bands of an interlaced knotted design.

Spanish, about 1600.

(1124)

- 1262. Half Suit of Blackened Armour.** The surface is semé-de-lys alternating with the letter R, originally painted in red and gold; slightly roped borders, the surfaces profusely studded with brass-headed rivets.

French, about 1640.

Consisting of—

Closed Helmet. The skull piece is made in two halves, and is ridged and fluted, radiating from the top of the skull; there is a low comb coming to a point in the centre; the chin piece opens down the side. The vizor is pierced with two oblong apertures forming the ocularia. The bevor pierced with two annular groups of holes for ventilation. Two deep gorget plates.

Gorget, of one plate.

Breastplate, of peascod form, and of one piece with the taces, on either side of which are hinges for the attachment of the tassets.

Backplate.

Shoulder Plates (Pauldrons), of eight lames.

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes), with small heart-shaped plates, the inner bend of the arms guarded by thirteen laminated plates.

Pair of Gauntlets, with slightly belled cuffs in two pieces, articulated wrists of seven plates, scaled fingers. Thumbpiece attached. Dec.: none.

The gauntlets do not belong to the half suit, and are of earlier date. They are probably of German manufacture.

(130 & 977)

1263. Long Left Thigh Plate (Tasset), of fourteen plates with knee piece (genouillère) attached, russetted surface riveted with brass-headed rivets. Dec. with plain lines. It is detachable at the ninth plate, and so could be adapted to be worn on horse back.

French, about 1660.

(310)

1264. Open Helmet (Cabasset), with straight brim. Dec. with the Lion of St. Mark painted in colours on a pale green ground.

Venetian, about 1600.

From the collection of M: E. Juste.

From the collection of the Count de Nieuwerkerke.

(246)

1265. Open Helmet (Morion). The skull piece has a comb $3\frac{3}{4}$ ins. high, but it is made in two halves, the join being cleverly disguised; strongly curved, sloping brim, the border turned under to a roping. Round the base of the skull is a row of brass-headed rivets. The whole surface is deeply etched and parcel gilt, with a trellis design forming quatrefoil panels containing trophies of arms, etc.

Italian, about 1610.

(364)

1266. Curved Sword (Scimitar). The grip and pommel in one, boldly carved with a helmetted head in boxwood, the drooping quillons and small knuckle guard in one are of russetted iron, and end in spiral twists. An escalated-shaped shell projects at right angles. On the reverse side of the hilt is the date 1470 (?). The blade, $29\frac{1}{2}$ ins. long, 2 ins. wide, curved and back-edged within $10\frac{1}{4}$ ins. of the

point, grooved down either face and inlaid with the inscription in brass—

EDWARDVS · PRINS · ANGLIVE.

also the running wolf mark.

The hilt, probably English, about 1600–1620.

From the collection of M: Springer.

From the collection of M: Louis Carrand.

From the collection of the Count de Nieuwerkerke.

Sword blades bearing forged names of historical personages and heroes are not uncommon. In England in the early part of the 17th century the name of the Black Prince was one for the swordsmith to conjure with, and blades inscribed "EDWARDUS PRINS ANGLIVE" are occasionally seen in collections. They have no connection with the prince of that name, but are forgeries made in the first part of the 17th century, to meet with the demand for historical blades then the fashion. Several blades inscribed "ROBERTUS BRUSCHIUS SCOTORUM REX 1310" are also known in collections, but they again are of 17th century make after the manner of "Black Prince" blades. The fashion also prevailed abroad, and in His Majesty's collection at Windsor is a sword with a gilt cross, hilt of the 16th century, the blade has been engraved at the end of the 16th century, with no less a name than that of MARCHIO RODERICVS BIVAR, (THE CID). In the present case the name EDWARDVS PRINS ANGLIVE has been inlaid in brass in a curious uneven form of lettering, as though to represent the workmanship of some early armourer.

(789)

- 1267. Rapier**, blackened hilt. Oviform faceted pommel, knuckle guard and straight quillons of circular section, and single bars containing two large shells composed of sixteen narrow horizontal bars joined down the centre. Wire-bound grip. The blade, 43 ins. long, of flattened hexagonal section, and grooved.

Spanish, about 1630.

(1076)

- 1268. Sword**, the hilt blued. Flattened conical pommel, single quillon, thumb guard, and knuckle guard. Copper-wire bound grip. Dec. with scallop shell flutings, etc. The blade curved, back-edged, and doubly grooved, the cutting edge serrated, also serrations partly down the back. $25\frac{3}{4}$ ins. long.

German, about 1610.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in *The Engraved Illustrations of Ancient Arms and Armour*, by Joseph Skelton, F.S.A., Vol. I., Plate lxx., Fig. 4.

(425)

1269. Sword. Flattened globular pommel. The guard is curious for, when closed, is in the fashion of an infantry sword of about 1770. The knuckle guard is hinged at the top and bottom and opens out with a hoop on either side, a fourth hoop turns on a swivel in the centre of the knuckle guard and fastening at right angles secures the two outside hoops, forming together a kind of basket guard. Two hinged bars, which, when not in use, lie flat on the top of the ordinary ring guard, and are secured by two small turners. These can then be raised and fitted into two slots in the two outside knuckle guards and so hold all secure. The grip steel. Dec. with traces of gold plating. The blade, 28 ins. long, of flattened diamond form, slightly hollowed on the sides, engraved at the hilt.

English, about 1770. (482)

1270. Left-hand Gauntlet, with pointed cuff, laminated wrists of six plates, scaled fingers and thumb.

German, about 1630. (466)

1271. Hanger, Cutlass or Couteau - hache. Russet hilt; quatrefoil cap-shaped pommel, fitting over the top of the grip; flattened knuckle guard, with vase-shaped centre; small drooping quillon, and drooping shell guard. Dec. with incrustations of chequered and annular ornaments in silver. The grip, partly bound with russet iron and silver wire. The blade, $25\frac{1}{4}$ ins. long, curved, and with serrated back edge; grooved and faceted near the hilt; etched and gilt with figures and flowers, and the word—*Spes*.

English, about 1630. (974)

1272. Sword, russet hilt. Flattened globular pommel, knuckle guard, curved quillons and cup guard coming up into a point, and fastening to the centre of the knuckle guard, copper wire bound grip with longitudinal bars of iron. The cup inscribed

SAN JOSEF, Feby. 14, 1797.

Dec.: none. The blade, 36 ins. long, of flattened hexagonal section, inscribed

R. C 111.

C. I 1787.

Spanish, dated 1787. (302)

1273. Sword, blackened hilt, the pommel shape as a cockle shell, knuckle guard, quillons curving in reverse directions, thumb ring guard and shell, wire-covered grip. Dec. with spheres at the ends of the quillons, etc. chiselled

with basket work. The blade, 2 ins. broad, curved, back edged and falcion shaped. Trebly grooved. 25 ins. long.

German, about 1600.

(429)

- 1274. Gorget** of three plates. Studded with hemispherical headed rivets.

Probably German, about 1600.

(Not previously Catalogued)

- 1275. Open Helmet** (Casque), with hinged ear pieces. The skull piece has a high roped crown, and four shallow ridges on either side, and is peaked to an umbril in front and neck guard at the back. The ear pieces, of four plates, are restorations, studded with alternate plain and rosette-headed rivets. Dec. on the comb with an etched band of trophies of arms, etc.

Italian, about 1560-70.

(245)

- 1276. Gun Rest**, with U-shaped fork, terminating in lions heads. Dec. with arabesques, damascened in gold azzimonia cylindrical, hollow shaft, covered with velvet (modern) containing a secret blade of stiff diamond section, retained in position by a spring in the head.

North Italian, about 1580.

Formerly in the collection of Sir Samuel Rush Meyrick F.S.A., of Goodrich Court, and illustrated in *Engraved Illustrations of Ancient Armour*, by Joseph Skelton, F.S.A., Vol. II., Plate cxiv.

(1)

- 1277. Officer's Staff.** Steel head, originally gilt, with three small fleur-de-lys-shaped blades arranged crosswise. Dec. with rough engraving, wooden haft with iron ferrule.

French, about 1640.

(2)

- 1278. Poleaxe.** The blade is narrow, and has a straight chamfered cutting edge, deeply stamped with an armourer's mark. It is of one piece with the beak, which is of square section and tapers to a point. The head is attached to the haft by three narrow bands. As a supplementary arm, a wheel-lock pistol is attached to the haft. The barrel is octagonal, and has a peep-sight and foresight through the base of beak head; the muzzle of the barrel also passes through the head. The lock plate is blued, and has the wheel on the outside. It is discharged by an acorn-shaped button $13\frac{1}{2}$ ins. from the lock, close to the grip of the haft, the butt end of which is shod with a pyramidal spike in iron.

Probably German, about 1640.

(822)

1279. Military Fork, with small crescent-shaped axe blade, slightly drooping beak, and surmounted by a fork the prongs of which are of diamond section, stamped with an armourer's mark. Dec.: none. Attached on one side is a wheel-lock pistol, the lock plate blued, the wheel on the outside, the barrel partly octagonal. The haft is of wood, and has the trigger of the pistol some 30 ins. from the head of the weapon.

Probably German, about 1610. (121)

1280. Javelin, bay-leaf shaped blade, the socket of which is chiselled with a monster's head. The haft socket is of pilaster form, round the top of which are screwed four short spikes, partly gilt.

Italian, about 1590. (1186)

1281. Secret Weapon (of the Ransour type), shaped as a sword in a sheath, with flattened cylindrical pommel and strongly diagonally curved quillons; the whole is of russet steel. By pressing the spring catch which corresponds to the top chape of the scabbard, and giving a sharp thrusting movement, a blade $36\frac{1}{2}$ ins. long and of diamond section issues from the top of the pommel. A hafted weapon of some considerable reach is thus obtained.

Italian, about 1570.

No. 1276 shows a musket-rest working on the same principle.

(256)

1282. Moulinet and Pulleys, for bending an arbaleste, in russet steel, with turned wood handles. The socket into which the end of the butt fits is pierced with two Gothic window like apertures.

German, about 1500. (258)

1283. Volant piece, of two plates, one reinforcing the left-hand side of the bevor, the other rivetted over the lower edge of this, and reinforcing the upper part of the tilting arm. To the bottom of this plate, to lengthen it, has been rivetted a small triangular-shaped plate; a plate has also been rivetted to the edge of the left shoulder. The right border above the chest and on the bevor is flanged outwards.

German, about 1580. (287)

1284. Wheel and Ratchet Lever for an Arbaleste. The arm to the wheel is detachable, by removing a small pin rivet; so also is the hook for attachment to the belt.

The whole surface is deeply etched and gilt with an interlaced arabesque design. Just above the cord hook is engraved the date 1545.

German (Saxon), dated 1545. (935)

- 1285. Prodd**, or sporting cross-bow, made to shoot pellets or bullets. Steel bow, with two uprights, between which a bead was suspended forming the foresight, steel stock, with lever, ending in a fluted shell form, back peep sight. Dec. with slight stamped design, and with ornamental rivet heads. The butt, of walnut wood, partly faceted, and inlaid with plaques of polished stag's horn.

French, about 1650. (238)

- 1286. Light Stirrup Arbaleste**, with steel bow, stirrup and long trigger of diamond section. The stock of dark wood with the barrel, catch, and diamond shaped ornaments in engraved and polished stag's horn.

Probably French, about 1530. (536)

- 1287. Goat's Foot Lever**, for stringing a crossbow or prodd. It is of blackened iron.

French, about 1600? (941)

- 1288. Breastplate**, slightly peascod form, with roped gussets and turnover, rivetted on is a small lance rest and tace of one plate. On the left hand side of the breastplate, secured by three large screws and nuts is the "grande-garde," for reinforcing the left side of the body.

German, about 1610. (303)

- 1289. Tilting Helmet**, composed of a closed helmet and large mentonnière. The skull piece has a low roped comb, the chin piece opens down the front, the vizor is strongly reinforced by an extra plate on the forehead, leaving a very slight ocularium. To the bevor is attached the large and heavy mentonnière, coming in a straight line from the centre top of the vizor on to the chest, where it is secured by a nut on the right side. To the right side of the mentonnière has been rivetted a plate flush with the surface.

Probably German, about 1650. (304)

- 1290. Arbaleste**, with strong steel bow, $1\frac{1}{2}$ ins. wide by $\frac{3}{4}$ of an inch thick. The stock of dark wood inlaid with various flowers, huntsmen and hounds in engraved stag's horn, stag's horn barrel. The underneath side of the stock and end of the butt of polished horn.

German, about 1660. (548)

- 1291. Goat's Foot Lever**, of similar construction to **No. 1287**, in bright steel.

(818) *French, about 1660.*

(942)

- 1292. Stirrup Arbaleste**, with strong steel bow, stirrup, peep sight and mounts. The trigger of steel and copper gilt as is also the bow-socket. They are finely engraved with classical figures, scrolls, etc. The stock of dark wood with mounts and barrel of polished stag's horn. The weapon is so shaped in the centre as to allow of its being placed upon a rest while aim is being taken. This does not interfere with the somewhat deep trigger and guard.

(9001) *German, about 1640.*

The weapon itself would suggest a considerably earlier date than 1640, but the engraved plates at the earliest cannot be anterior to that. They may be a later addition.

(538)

- 1293. Boy's Arbaleste.** The stock of walnut wood, inlaid with scrolls in stained and engraved ivory, a small oval plaque engraved with a portrait and date 1583. Broad steel bow stamped with an armourer's mark, strong silk cord attached, polished stag's horn barrel. The bow was bent with a goat's foot lever; this is indicated by the steel trunnions on the stock $8\frac{1}{2}$ ins. from the bow.

(584) *Italian, dated 1583.*

(829)

- 1294. Windlass for winding an Arbaleste.** The wheel is etched with stags and scrolls, arabesques on the ratchet. Attached is a strong cord of twine and leather to pass over the stock of the arbaleste. Turned handle to the curved arm. It is similar in construction to No. 1296.

German, about 1610.

(320-1)

- 1295. Tilting Mentonnière**, shaped to fit over the bevor and gorget of the helmet; on the right-hand side is an opening trap door pierced with breathing apertures. A reinforcing plate for the left shoulder is attached by two rivets to the base of the mentonnière. Dec. with vertical etched bands of interlaced scrolls.

Probably German, about 1570-90.

(285)

- 1296. Windlass for winding an Arbaleste**, on the wheel and ratchet principle, the handle for winding is fitted on a square staple in the manner of a spanner; the ratchet is etched with a crossbowman, beneath which is the date 1600; the rim of the wheel is etched and gilt

with scrolls. Attached is a strong cord to pass over the stock of the arbaleste.

German, dated 1600. (318)

- 1297. Small Hafted Weapon** (Halberd), with russet head. Small crescent axe blade pierced and supported on the back of a griffin; the drooping beak is of similar design, spike of flattened diamond-shaped section, circular haft socket, with a lateral projection formed as a bird's neck and beak. Dec. with a boldly-engraved scroll, etc.

German, about 1630-40. (1099)

- 1298. Hafted Weapon** (Partisan). Ridged bay-leaf shaped blade, with slight lateral projections, octagonal haft socket, a raised ring $\frac{3}{4}$ of an inch from the blade. Dec. with medallion portraits, scrolls, etc., etched.

Italian, about 1570. (487)

- 1299. Suit of Armour.** The borders slightly roped, the contour of the bordering followed by brass-headed rivets.

German (Augsburg), about 1590.

Consisting of—

Closed Helmet. The skull piece is of fine keel form, the chin piece opens down the side, deep thick vizor pierced with two narrow apertures forming the ocularia and fitting into the bevor, which is pierced with twelve oblong slits for ventilation on the right-hand side only. The lower edge of the helmet is hollowed to a groove, in which fits the top plate of the gorget.

Gorget, of five plates.

Breastplate, of peascod form, with roped turnover and roped laminated gussets; a folding lance rest on the right-hand side.

Tace, of one plate.

Tassets, of five plates.

Backplate, secured under the arms to the breastplate by a pierced steel strap, pin, and staple.

Shoulder Plates (full Pauldrons). The left is composed of six lames, the right of the same number of lames, but hollowed to give freer play to the sword arm.

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes).

Gauntlets. The right is of the usual fingered type, but the left is of mitten form with a cylindrical thick cuff incised with lines.

Thigh Guards (Cuisses), of four plates, detachable in the centre.

Knee Plates (Genouillères), of five plates, an almost circular plate protecting the outside bend of the knee.

Shell Jambs.

This suit, like **No. 1304**, which resembles it in form, is without sollerets; both bear the Augsburg guild mark.

(1098)

1300. Partisan of the Guard of Louis XIII. of France. Slightly waved blade with shallow ridge, semi-circular base, moulded haft socket, with lateral spiked projections curving in opposite directions. Dec. with a circular crowned shield with the three fleur-de-lys, bordered by the Collar of the Saint-Esprit, containing the letter **L**. Two branches of laurel foliage below. The whole of the work is inlaid in gold on a blued ground.

French, about 1635.

The base of the blade has been slightly altered in shape at a more recent period.

(523)

1301. Fanciful Poleaxe. Octagonal haft socket, to which is secured a hammer head with 26 flanges formed in the manner of a mace. On the reverse side, a delicate crescent-shaped blade with circular apertures. Screwed to the top is a hollow four-sided spike, circular below and springing from a depressed lobe, formed of seventeen hoops. Dec. with etched scrolls. The haft studded with brass-headed rivets. Octagonal iron ferule.

French, about 1660.

(65)

1302. Small Processional Hafted Weapon (Partisan) The blade has a ridge running down the centre; lateral projections at the base; elaborately pierced and chiselled. Dec. with a mask and interlaced flowing foliage; circular haft socket.

Italian, about 1660.

(1187)

1303. Partisan of the Guard of Louis XIV. of France. The blade is slightly waved, and has a semicircular ridge running down the centre, the bottom of the blade is also semicircular, with four circular piercings. Octagonal haft socket, with a lateral projection at the base. Dec. with the Arms of France encircled with the order of the Saint-Esprit, and a reverse cipher monogram. The figure of Fame

below. The sun in glory, a trophy of arms, and a riband above with the motto **NEC PLURIBUS IMPAR.**, plaqué with gold on a blued ground, fleur-de-lys on the haft socket.

French, about 1670.

(517)

1304. Suit of Armour. The borders slightly roped, the contour of the bordering followed by brass-headed rivets. Dec. : none.

German (Augsburg), about 1590.

Consisting of—

Closed Helmet. The skull piece has a high-roped comb, chin piece opening down the side, deep thick vizor reinforcing the front of the skull, pierced with two narrow slits forming the ocularia and fitting into the bevor, which is pierced with 28 holes for ventilation on the right-hand side only. The bevor is held down by spring catches, and, when raised, is supported by a hinged staple. Triple gorget plates.

Gorget, of four plates.

Breastplate, of peascod form, with roped turnover and roped laminated gussets. A folding lance rest on the right-hand side.

Taces, of two plates.

Tassets, of four plates.

Backplate, secured under the arms to the breastplate by a pierced steel strap ; pin and staple.

Shoulder Plates (full Pauldrons). The left is composed of six lames. The right of the same number of plates but hollowed to give freer play to the sword arm.

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes).

Fingered Gauntlets, with pointed cuffs.

Thigh Guards (Cuisses), of four plates, detachable in the centre.

Knee Plates (Genouillères), of five plates, a circular plate protecting the outside bend of the knee.

Shell Jambs.

The suit is without sollerets, and the feet were probably protected by mail or guarded stirrups.

The mark of the city of Augsburg is several times repeated on the suit.

(1119)

- 1305. Hafted Weapon** (Partisan), with tapering blade of flat diamond section and small lateral projections (one broken), circular haft socket, with a lug of copper gilt shaped as a serpent. Dec. with fine etching of oval panels of portrait heads, trophies of arms, etc., gilt. The haft covered with blue velvet, studded with an arrangement of brass-headed rivets, gold and silver thread tassel.

Italian, about 1580.

(498)

- 1306. Small Partisan of the Guard of Louis XIII.**

Ridged blade with a flaming lateral projection at the base, on either of which are small crescent blades. Turned and faceted haft socket. Dec. with engraved scrollwork, and incrustated with an oval crowned shield with three fleur-de-lys in silver.

French, about 1635.

(1191)

- 1307. Closed Helmet.** The skull piece is made in two halves, and joined down the top of the comb, which finishes in a projection on which is fixed a spirally-fluted oviform lobe; from the base of this radiates the fluted and incised lines on the skull. The chin piece opens down the side. The vizor is pierced with two oblong apertures, forming the ocularia. Bevor without apertures, but profusely studded with brass-headed rivets; double deep gorget plates; a pierced tube plume holder at the back.

Probably French, about 1640.

The surface on this helmet is much corroded with rust, the present colour is russet brown. The gorget plates are modern restorations.

(1058)

- 1308. Saxon Tournament Helmet** (Salade). The skull-piece has a high roped crown finishing in a pointed tail behind. The vizor is strong and fits into lower edge of the skull, which is extended to receive it. A single aperture forms the ocularium. Dec. with roping and slight sunk bands round the border, a row of steel-headed rivets follow the outline. At the back of the skull on either side are two groups of twin holes, four of which are fitted with pewter eyelets, through these came the aillettes for the attachment of the padded lining. In the extreme centre of the front, at the base is a large screw, to which the mentonnière is secured by a nut. The mentonnière has a spring trap-door on the right-hand side for breathing purposes. The plate covering the chest has six large circular holes which fitted the staples on the top of the breastplate.

German, about 1550-1570.

Several examples of these helmets exist on the suits at Dresden.

From the collection of M. A. Pickert, of Nuremberg.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(309)

1309. Sporting Arbaleste. Strong steel bow and small stirrup with the remains of gilding. Raising back sight. Walnut wood stock inlaid with hunting scene, scrolls, etc. in engraved and polished stag's horn and mother-o'-pearl.

German, about 1640.

(243)

1310. Duelling Rapier. Russeted hilt. Oviform pommel, knuckle guard, and single bifurcated quillon, ending in spherical knobs; the same form is in the centre of the knuckle bar. Circular convex shell. Dec. with a chiselled and pierced band of scale pattern, on which are four fleurs-de-lys; twisted borders. Spirally wire-bound grip. The blade, 41 ins. long, of flattened diamond section.

French, about 1640.

(1149)

1311. Duelling Rapier. Oviform pommel, short straight quillon, *pas d'âne* and two strong oval shells, with star-shaped piercings, spirally bound wire-covered grip. Dec. with spiral flutings. The blade, of bayonet section, 46½ ins. long, etched with a sun, moon and stars.

French hilt, about 1630.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(44)

1312. Rapier. The hilt of blackened steel; fluted spheroidal pommel, square-shaped knuckle guard of hexagonal section, single quillon and to which is joined the circular convex shell formed of eight shell-shaped panels. Dec. with chiselled and pierced work. Spirally wire-bound grip. The blade, 43½ ins. long, of flattened hexagonal section.

Probably French, about 1640.

This is the prototype of the French small sword that was almost universally worn at the end of the 17th and commencement of the 18th century, though meeting with little favour in Spain and Italy. To illustrate this, note the Spanish cup-hilted rapier, No. 568, Case XI, Gallery VI, in this collection, dated 1701. The cup-hilted rapier was worn as early as 1635, but in the case of No. 568, the

fashion was retained into the 18th century, illustrating the Spanish dislike to the introduction of the "new" small sword.

(1160)

1313. Breastplate. Dec. with vertical bands of scrolls, etc., etched and gilt. On the right-hand side are holes for the attachment of the lance rest, and above, on either side, is a single hole to take the screw fastening of extra tilting pieces. A tace of one plate is attached.

See **No. 1319** for the backplate, espaliers, tace and garde-de-rein.

German, about 1540.

(290)

1314 & 1315. Pair of Tilting Stirrups, formed as the steel toe of a boot fitted to an arch-shaped stirrup. On the outside, attached by two screws, is a shaped rectangular plate to protect the ankle. Dec. with Saxon etching of trophies of arms and interlaced ornaments with traces of gilding.

German, about 1580.

(71 & 72)

1316. Duelling Rapier. Elongated oviform pommel; short, straight flattened quillons ending in knobs. Circular shell, of slight convex form. Dec. with chiselled and pierced strapwork panels, containing cornucopiæ, and quatrefoil piercings. Spiral wire-bound grip. The blade, 43½ ins. long, slender, of diamond-shaped section, flattening at the point for delivering the "Stramazzone" cut. Flattened hexagonal form, 10½ ins. from the hilt, etched with the following inscription—

NEC TEMERE NEC TIMIDE

PRO FIDE ET PATRIA

PRO CHRISTO ET PATRIA

FIDE SED CVI VIDE,

and on two smaller panels—

PRO · ARIS · ET · FOCIS

SOLI · DEO · GLORIA.

On the ricasso is stamped the king's head mark.

French, about 1635-45.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

So excessive grew to be the length of this type of rapier that Le Sieur Wernesson de Liancourt writing in 1636 advised that in fights of long duration, the left hand should grasp the blade just *in front* of the hilt, in order to ease the strain on the right-hand wrist.

(1046)

- 1317. Rapier.** Fluted pear-shaped pommel, diagonally-curved quillons widening at the ends and of octagonal section. Ring and bar with heart-shaped counter guards joined to the shells; copper wire-bound grip. Dec. with pierced and chiselled shells containing the Crowned Arms of France, framed in a laurel-wreath, on either side of which is the figure of a dolphin. The blade, $35\frac{1}{2}$ ins. long, grooved the whole length and inscribed—

GLECK · VND · VNGLECK · IST ·

(GLÜCK UND UNGLÜCK IST)

(Joy and sorrow is)

ALLE · MORRGEN ·

(ALLE MORGEN)

(Every morning.)

MEIN · FRVSDVCK ·

(MEIN FRÜHSTÜCK)

(My breakfast.)

ANNO DOMINI 1646 ·

French hilt, about 1635.

(507)

- 1318. Rapier,** blackened hilt. Fluted inverted pear-shaped pommel, quillons of hexagonal section, ending in downward spiral curls, and octofoil convex shell, joined to the quillons and containing six pear-shaped plaques, pierced with a quatrefoil-shaped diaper pattern. Dec.: none. Wire-bound grip. The blade, $45\frac{1}{2}$ ins. long, slender, of flattened hexagonal section, grooved, and widening to a flattened diamond section at the end for delivering the "*stramazzone*" or slashing cut across the face.

English, about 1635.

(1158)

- 1319. Backplate, Espalliers, and Garde-de-rein,** belonging to the breastplate **No. 1313.**

(290)

- 1320. Linstock,** bay-leaf shaped blade, engraved and gilt with the sun in glory, brass haft socket, of slender cone shape, on either side of which are wrought iron figures of snakes with hollow mouths, through which the slow match passed.

French, about 1730.

(1193)

1321. Halberd of the Guard of Louis XIV. of France.

The axe blade has a waved edge, the beak formed as a trident, with waved blades and broad spike with strong ridge and waved edge. Circular moulded haft socket, Dec. with a circular panel in the centre of the halberd, chiselled in high relief and gilt with the sun in glory, the emblem adopted by King Louis in the year 1666; above this, at the base of the blade, chased in low relief, is a fleur-de-lys. Iron ferrule to the haft.

French, about 1670.

(372)

1322. Suit of Armour, plain bordering, the contour followed by a row of brass-headed rivets. Dec. none.

Probably English, about 1630.

Consisting of—

Closed Helmet. The skull piece, of two parts, has a low crown; the chin piece opens down the side. The face guard is composed of a bevor, pierced with oblong sight apertures, permanently rivetted to the umbril; deep single gorget plates stamped with the number 10.

Gorget, of three plates.

Breastplate, with slight ridge. On the right-hand side is a circular dent caused by a musket ball, often purposely produced by way of a proof mark; the number 42 engraved at the top.

Backplate, numbered 13.

Thigh Guard (Garde-de-rein), of three plates, also numbered 13.

Shoulder Plates (Pauldrons), of six lames, numbered 42 and 65.

Arm Plates (Rere and Vam Braces).

Elbow Plates (Coudes).

Fingered Gauntlets, numbered 42.

Long Taces, of twelve plates, numbered 42, shortening at the seventh plate and attached to the bottom of the breastplate by screws and nuts.

Knee Plates (Genouillères), of three plates, numbered 42.

Greaves (Jambs).

Round-toed Sollerets, of nine plates.

The JAMBS and SOLLERETS put with this suit do not belong to it, and are of a period some forty years earlier than the rest of the harness.

The stamped numbers on the various plates of the suit indicate their number in the armoury or arsenal of some town from which this suit was no doubt obtained.

(958)

- 1323. Hafted Weapon** (Spetum), with strongly ridged central blade and upcurved lateral blades. Facetted haft socket, with two acorn projections. Dec. with a strapwork design, etched, and partly gilt.

Italian, about 1580.

From the collection of M. Baur.

From the collection of the Count de Nieuwerkerke.

(477)

- 1324. Slender Hunting Spear**, with ridged tapering blade, $9\frac{3}{4}$ ins. long, hexagonal and turned haft socket. Dec. with an engraved crowned shield of arms—that of Louis XIII. of France—on a groundwork of scrolls, etc.

French, about 1640.

(933)

- 1325. Closed Helmet.** The skull piece is made in two halves, and has a narrow comb. The chin-piece opens down the side; the vizor is thick, and is pierced with two oblong apertures forming the ocularia. The bevor is pierced on the left-hand side with S-shaped openings, and on the right-hand side are annular arrangements of holes for ventilation. Three deep gorget plates.

German, about 1630.

This helmet clearly points to the decadence of the armourer's craft. The skull has ceased to be forged from one plate, but is made in two halves and joined down the top of the comb. The form becomes enfeebled at the back, the vizor and bevor assume an ugly and stunted appearance, the gorget plates widen, and by degrees all beauty of outline disappears.

(1025)

- 1326. Closed Helmet** of russet steel of the type known as "Savoyard." The skull piece is made in two halves and joined down the low comb. The chin piece opens down the side. A hinged pointed umbril above, at the apex of which is a curious spike, that can be of no use, save only as a grotesque ornament; the bevor is roughly formed as the mask of a man with moustachios; the ocularia are cut in the two eye-shaped openings, whilst holes for ventilation are in the moustachios. The lower edge of the helmet is formed to a gorget-like plate with a sunken border, studded with brass-headed rivets.

Italian, about 1635.

This helmet weighs 13 lbs., and could only have been worn for short periods at a time. Heavy helmets of this late type are, as a rule, regarded, and possibly rightly, to have been used by besiegers as protection against heavy missiles and molten lead projected from the walls and ramparts of a town.

(1184)

1327. Arbaleste, the steel bow inscribed

· DOMIERNANDO · REIDER ROMANOS
· IVADE · NCINAS.

The stock of dark wood, inlaid with the crowned two-headed eagle in iron. Large trigger, of square section, partly russeted and inlaid with scrolls in gold azziminia, and the inscription IVANDENSINAS.

Spanish, about 1550.

The lettering being arranged and translated should read—
DON FERNANDO REI DE LOS ROMANOS,
DON FERDINAND KING OF THE ROMANS,
and the signature of the bow makers twice repeated—

IVAN DE (E)NSINAS.

By this interesting inscription, it is shown that this cross-bow was made by the Spanish cross-bow maker, JUAN DE ENSINAS, for FERDINAND KING OF THE ROMANS, younger brother of Charles V. It must thus have been made previously to 1558 when Ferdinand became Emperor, the title of King of the Romans being his during his brother's reign as Emperor.

(292)

1328. Dagger, blackened hilt. Oviform pommel; straight flat quillons widening at the ends, and drooping shell guard. The whole hilt dec. with figures chiselled in relief. Wire-bound grip. The blade, $11\frac{1}{2}$ ins. long, deeply ridged and pierced on either face. The ricasso smooth on the one side.

Italian, about 1620.

(1032)

1329. Stiletto. Oviform facettèd pommel, straight quillons, of octagonal section, single ring guard, wire-bound grip. Dec.: none. The blade, $8\frac{1}{2}$ ins. long, of diamond-shaped section. The ricasso engraved with scrolls, gilt.

French, about 1615.

(834)

1330. Left-hand Stiletto and Scabbard. The hilt and mounts entirely blued; facettèd, spherical pommel; drooping quillons of octagonal section, widening at the ends; single ring guard. Dec.: none. Wire-bound grip. The blade, $9\frac{3}{4}$ ins. long, of square-shaped section;

stamped ornaments on the ricasso ; wood sheath covered with leather ; iron chape and ferrule.

German, about 1610.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(1028)

- 1331. Dagger**, russet hilt. Globular pommel, drooping quillons of flattened section, widening at the ends, single ring guard. Dec. with rosettes and braided ornament, incrustated in silver ; wire-bound grip. The blade, $6\frac{3}{4}$ ins. long, strongly ridged, fluted, and pierced ; the ricasso plain on the one face.

Italian, about 1600.

(1091)

- 1332. Dagger**, blackened hilt. Facetted oviform pommel, straight octagonal quillons, swelling at the ends. Dec. : none. Wire-bound grip. The blade, $10\frac{1}{2}$ ins. long, of diamond-shaped section, strong ricasso. The scabbard, of wood, covered with black leather, with a partition for a small knife ; blued iron ferrule and chape.

German, about 1610.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(1087)

- 1333. Dagger**, russet hilt. Facetted oviform pommel, the quillons of flat section, the ends widening to a bird's-head-like form, wire-bound grip. Dec. with scrolls, etc., incrustated in silver. The blade, $8\frac{5}{8}$ ins. long, of diamond section, inlaid with silver on the ricasso, etched scrolls on the faces.

English, about 1610.

(833)

- 1334. Dagger**. Flattened oviform pommel, outcurved quillons, formed as caryatid male figures. The body in the centre, from which the quillons issue, is deep and has a flattened ring guard. The whole is dec. with chiselled design of classical figures, monkeys, etc. in low relief. Wood grip, bound with iron. The blade, $11\frac{3}{10}$ ins. long, strongly ridged, grooved, and pierced. The ricasso flattened on the one side.

German, about 1630.

(946)

- 1335. Left-hand Dagger and Sheath**. The hilt and mounts entirely blued. Oviform pommel, grooved round the centre ; curved quillons of flattened section, widening at the ends ; single ring guard. Dec. with engraved zig-zag ornaments. Spirally wire-bound grip. The blade,

11½ ins. long, strongly ridged, many times grooved and pierced. The ricasso plain on the one side. Wood sheath covered with velvet, with ferule and chape. The sheath has an aperture for a knife or pricker.

French, about 1610.

From the collection of M. E. Juste.

From the collection of the Count de Nieuwerkerke.

(1033)

1336. Left-hand Dagger. Cylindrical pommel, straight quillons of oval section, widening at the ends, and single ring guard. Dec. with engraved floral ornaments. Wire-bound grip. The blade, 10 ins. long, strongly ridged, grooved, and pierced, ricasso flattened on the one side.

Italian, about 1610.

(925)

1337. Left-hand Dagger, blued hilt. Flat shield-shaped pommel, pierced with two circular apertures; the quillons droop, and are of flattened section, widening at the ends; single ring, containing shell pierced with stars. Dec.: none. Wire-bound grip. The blade, 12½ ins. long, of flattened diamond-shaped section. The scabbard, of wood, covered with leather; iron chape and ferule.

Italian, about 1600.

(969)

1338. Left-hand Dagger, blackened hilt. Cylindrical pommel, straight quillons swelling at the ends, circular in section, and single ring guard. Dec. with a chiselled design of combating equestrian figures. Wire-bound grip. The blade, 10½ ins. long, of flattened diamond section, grooved on either face, grooved on the ricasso.

Italian, about 1600.

(918)

1339. Left-hand Dagger, blued hilt. Oviiform pommel, strongly drooping quillons of circular section widening at the ends, single ring guard. Dec.: none. Copper wire-bound grip. The blade, 12¾ ins. long, of flattened hexagonal section; by drawing upward a small bolt on the ricasso, the blade divides into three parts, as in **Nos. 1091 & 1103.** On the ricasso, etched and gilt, is the Crown and Shield of Arms of France, encircled with the collar of the Saint-Esprit. The scabbard of thin wood, covered with brown leather, incised with lines, iron chape, and pierced ferule.

French, about 1580.

(1108)

1340. Sword of the type known as "pillow sword." Blackened hilt. The pommel is chiselled as a laureated male head. The quillons are short, and curve slightly downwards, finishing in two chiselled busts of Mars and Venus.

The shell guard is formed as the bust of a lady in late seventeenth century costume ; on the reverse side is the head of Mercury in low relief. Silver wire-bound grip. The blade, $34\frac{1}{4}$ ins. long, of flattened hexagonal section, grooved and inscribed—

IN · VIENNA · MEI · ME · FECIT.

An armourer's mark on the ricasso.

French or Dutch, about 1670.

From the collection of Sir Samuel Rush Meyrick, F.S.A., of Goodrich Court, and illustrated in "The Engraved Illustrations of Ancient Arms and Armour," by Joseph Skelton, F.S.A., Vol. II., Plate cix., Figs. 5 and 6. It is there described as German, and Sir Samuel states that the pommel may possibly be intended for the bust of the Emperor Leopold, but there is an exactly similar sword in the Imperial Collection at Vienna stated by Böheim to be Dutch or French. *Böheim, Waffensammlung, 1894. Tafel, xxxviii.*

(1167)

- 1341. Rapier**, blackened hilt. The pommel is oviform and composed of ten parts, (with petal pattern edge), placed one upon the other, and held in position by the tang of the blade ; the quillons curved ; knuckle bar ; *pas d'âne* and bar of a knotted branch design ; in the centre of the bar and ends to the quillon is a formation similar in design to the pommel. Double shells below with close circular perforations ; hollow spirally-pierced steel grip. The ricasso is in the hilt. The blade, 39 ins. long, of flattened diamond section ; grooved and inscribed—

PETRVS.

Probably Italian, about 1615.

(1139)

- 1342. Sword**, blackened steel hilt. Depressed ball pommel, knuckle guard, single drooping quillon, ring and thumb guard, wire-bound grip. Dec. with chiselled lotus petal ornaments and masks. The blade, back edged, hollowed on either side, doubly grooved at the hilt, inscribed IHN · SOLLINGN and with traces of etching, 33 ins. long.

The hilt probably Austrian, about 1640.

(275)

- 1343. Small Prodd** (*arbaleste-à-jalet*). The stock is of Italian walnut of semicircular form near the bow, just below which it is carved with a grotesque mask in low relief ; the butt is of square section, grooved at the corners. The pommel at the end is unfortunately missing. Blued steel bow, with the original double twisted cord attached. The foresight is formed of two upright pilasters, between which was suspended a bead ; the

backsight is of arch form and folding. The trigger, delicately moulded to a pilaster form. Total length, 21½ ins., span of bow, 12 ins.

French, about 1590.

(921)

- 1344. Open Helmet** (Casque) with ear pieces, entirely of blued steel. The skull piece, of globular form and ridged, develops into a pointed apex. The umbril is 1½ ins. wide, hinged ear pieces, single neck plate. A small cylindrical plume holder on the left-hand side completes the headpiece. Dec. with roped borders, and studded with brass-headed rivets.

German, about 1535.

(512)

- 1345. Bronze Cannon**, 55 ins. long, with calibre of 1½ ins. The whole of the surface is decorated with figures in the highest relief cast in *cire perdue*. At the breech above the trunnions is the figure of Jupiter seated astride his eagle, hurling thunderbolts at the Titans, who, attacking with huge boulders, seek to storm Olympus. The touch hole is formed as a cockle-shell. A group at the end of the breech represents Hercules slaying the monster Geryon. The decoration above the trunnions alters to a spiral band of acanthus foliage among the leaves of which sport amorini; on the second spiral from the centre, two Cupids bear a riband inscribed with the date and name of the maker

IO · MAZAROLLI 1688.

At the muzzle, which is flanged, is a frieze of figures in combat. The relief of some of the figures is extraordinary. The colour of the bronze is a rich red brown.

Italian (Venetian), dated 1688.

The carriage, which is of Italian walnut, is carved with terminal figures and scrolls in low relief gilt, and painted with two coats of arms. It was made in the taste of the 17th century, from drawings by M. de Sainson, after a small model cannon which belonged to Cosimo III. de' Medici, by whom it was given to the family of the Franceschi of Pistoja. The wheels, etc. are strongly mounted with polished steel bands and hemispherical-headed bolts. It is dated and inscribed

G · GIANI FERRO

QVESTO CARRO

L . 1854

From the San Donato collection, 1870.

(1197)

KEY TO THE ARMOURY AS RENUMBERED.

NOTE.—In the *first* column will be found the numbers given to the Arms and Armour in the First and Second Editions of the Catalogue.

In the *second* column will be found the new numbers.

The old number borne by a particular piece can readily be ascertained by referring to the body of the Catalogue where it will be found enclosed in brackets at the end of each description.

OLD No.	NEW No.	OLD No.	NEW No.	OLD No.	NEW No.
1	1276	27	1234	53	9
2	1277	28	1076	54	10
3	731	29	730	55	54
4	596	30	262	56	763
5	259 ^A	31	53	57	739
6	727	32	752	58	703
7	1221	33	324	59	1111
8	555	34	754	60	66
9	488	35	30	61	486
10	340	36	347	62	546
11	738	37	610	63	227
12	1	38	1237	64	1081
13	5	39	35	65	1301
14	100	40	49	66	1209
15	338	41	722	67	1164
16	12	42	221	68	1165
17	90	43	46	69	1166
18	3	44	1311	70	1211
19	2	45	349	71	1314
20	331	46	316	72	1315
21	327	47	734	73	315
22	740	48	4	74	57
23	715	49	11	75	38
24	64	50	101	76	40
25	478	51	8	77	1229
26	65	52	99	78	56

OLD No.	NEW No.	OLD No.	NEW No.	OLD No.	NEW No.
79	621	121	1279	165	608
80	72	122	682	166	564
81	1210	123	1256	167	533
82	335	124	319	168	566
83	Transferred to Oriental Armoury.	125	695	169	567
		126	317	170	818
		127	708	171	817
		128	279	172	825
84	86	129	333	173	815
85	44	130	} 1262	174	814
86	62	131		175	826
87	79	132	16	176	827
88	312	133	19	177	816
89	313	134	24	178	828
90	337	135	59	179	829
91	76	136	336	180	1046
92	21	137	1170	181	1053
93	746	138	343	181A	908
94	1239	139	360	182	1050
95	477	140	222	183	149
96	755	141	341	184	1056
97	308	142	655	185	1057
98	714	143	462	186	204
99	762	144	525	187	896
100	690	145	354	188	1047
101	32	146	364	189	835
101A	261	147	586	190	836
102	774	148	534	191	837
103	55	149	565	192	838
104	41	150	536	193	839
105	250	151	530	194	637
106	697	152	869	195	850
107	339	153	893	196	847
108	161	154	535	197	846
109	831	155	529	198	849
110	1131	156	528	199	848
111	373	157	526	200	80
112	800	158	527	201	31
113	152	159	1249	202	39
114	309	160	537	203	82
115	724	161	585	204	28
116	298	162	583	205	84
117	296	163	584	206	85
118	1065	} 164	568	207	88
119	352		569	208	73
120	1061				

OLD No.	NEW No.	OLD No.	NEW No.	OLD No.	NEW No.
209	87	254	369	297	1241
210	75	255	252	298	223
211	27	256	1281	299	1158
212	29	257	345	300	1161
213	15	258	1282	301	342
214	77	259	367	302	1272
215	6	260	1203	303	1288
216	7	261	404	304	1289
217	78	262	165	305	1176
218	74	263	153	306	291
219	297	264	404A	307	1180
220	1181	265	1207	308	1178
221	749	266	{ 472	309	1308
222	453		{ 473	310	1263
223	449	267	1168	311	376
224	779	268	233	312	1187
225	385	269	473	313	322
226	410	270	403	314	1193
227	750	271	473	315	1179
228	1110	272	234	316	1113
229	457	273	128	317	375
230	756	274	386	318	1296
231	687	275	1342	319	{ 1157
232	1222	276	455		{ 1162
233	1086	277	427	320	{ 1294
234	1190	278	393	321	
235	459	279	1067	322	429
236	757	280	392	323	282
237	451	281	346	324	544
238	1285	282	423	325	372
239	518	283	663	326	1117
240	362	284	399	327	70
241	356	285	1295	328	430
242	517	286	465	329	{ 264, 290
243	1309	287	1283		{ 270, 292
244	334	288	1132	330	243
245	1275	289	783	331	1098
246	1264	290	{ 1313, 1319	332	246
247	359		{ 275	333	{ 264, 290
248	1260	291	700		{ 270, 292
249	388	292	1327	334	1202
250	320	293	1062	335	807
251	474	294	1105	336	1107
252	413	295	332	337	834
253	394	296	230	338	552

OLD No.	NEW No.	OLD No.	NEW No.	OLD No.	NEW No.
339	1156				
340	622	383	{ 426	425	1268
341	1163		1079	426	361
342	1191	384	475	427	255
343	803	385	192	428	357
344	498	386	383	429	1273
345	498	387	519	430	432
346	845	388	466	431	259
347	508	389	792	432	83
348	398	390	769	433	254
349	512	391	1231	434	245
350	897	392	797	435	251
351	926	393	793	436	244
352	260	394	1206	437	247
353	273-4	395	804	438	1233
354	263	396	1041	439	676
355	766	397	809	440	1240 & 1257
356	711	398	810	441	440
357	23	399	798	442	232
358	20	400	830	443	344
359	538	401	832	444	396
360	58	402	788	445	50
361	1143	403	604	446	239-240
362	718	404	820	446A	242
363	1224	405	506	447	767
364	1218	406	821	448	736
365	1265	407	789	449	267
365A	773	408	790	450	1196
366	235	409	833	451	419
367	463	410	811	452	63
368	228	411	812	453	18
369	728	412	1242	454	353
370	272	413	1259	455	329
371	485	414	231	456	1073
372	164	415	685	457	25
373	1321	416	374	458	464
374	256	417	480	459	405
375	43	418	470	460	229
376	693	419	467	461	1230
377	198	420	253	462	712
378	377	421	390	463	370
379	378	422	476	464	753
380	265-6	423	368	465	1119
381	328			466	1270
382	323	424	{ Transferred to Oriental	467	251A
	268-9		Armoury.	468	271

OLD No.	NEW No.	OLD No.	NEW No.	OLD No.	NEW No.
469	706	511	1175	555	{ 379
470	1171	512	1344		{ 380-1
471	732	513	81	556	407
472	288	514	311	557	1188
473	284	515	363	558	764
474	521	516	409	559	709
475	285	517	1303		{ Transferred to Gallery III.
476	281	518	445	560	
477	1323	519	1172		
478	71	520	1199	561	491
479	45	521	447	562	355
480	582	522	713	563	778
481	696	523	1300	564	620
482	1269	524	680	565	{ 1023
483	1116	525	721		{ 1029
484	{ 330	526	759	566	658
	729	527	387	567	659
485	1071	528	707	568	672
486	936	529	402	569	674
487	1298	530	701	570	{ 639
488	600	531	1194	571	
489	280	532	760	572	941
490	504	533	720	573	950
491	226	534	510	574	938
492	725	535	397	575	955
493	688	536	1286	576	947
494	1254	537	1201	577	954
495	{ 321	538	1292	578	993
	751	539	684	579	1028
496	220	540	768	580	1019
497	686	541	236	581	969
498	1305	542	365	582	961
499	283	543	587	583	991
500	415	544	717	584	963
501	443	545	277	585	964
502	741	546	366	586	946
503	681	547	325	587	1022
504	249	548	1290	588	892
505	745	549	515	589	983
506	218	550	495	590	978
507	1317	551	258	591	992
508	744	552	762	592	974
509	719	553	594	593	979
510	522	554	417	594	854

OLD No.	NEW No.	OLD No.	NEW No.	OLD No.	NEW No.
595	1215	640	872	684	114
596	1014	641	874	685	113
597	1015	642	104	686	112
598	1025	643	105	687	122
599	656	644	106	688	651
600	657	645	107	689	481
601	660	646	108	690	520
602	1038	647	} 119	691	911
603	1039	648		692	862
604	858	649	103	693	866
605	559	650	1044	694	919
606	956	651	102	695	902
607	150	652	126	696	898
608	960	653	125	697	891
609	952	654	117	698	864
610	958	655	126	699	873
611	163	656	97	700	808
612	973	657	121	701	912
613	971	658	96	702	887
614	972	659	625	703	868
615	980	660	116	704	927
616	939	661	123	705	931
617	975	662	137	706	787
618	945	} 663	135	707	889
619	962		136	708	885
620	944	664	134	709	913
621	940	665	619	710	652
622	937	666	618	711	876
623	977	667	36	712	844
624	968	668	95	713	1054
625	981	669	98	714	1051
626	966	670	34	715	1055
627	856	671	92	716	877
628	853	672	124	717	904
629	664	673	91	718	903
630	665	674	120	719	922
631	1012	675	93	720	916
632	1013	676	48	721	863
633	1036	677	94	722	901
634	1037	678	89	723	865
635	662	679	189	724	878
636	1026	680	109	725	920
637	1024	681	110	726	918
638	1003	682	111	727	921
639	1002	683	115	728	879

OLD No.	NEW No.	OLD No.	NEW No.	OLD No.	NEW No.
729	935	774	880	819	1243
730	884	775	213	820	1253
731	888	776	147	821	531
732	930	777	1018	822	1278
733	886	778	141	823	1069
734	917	779	144	824	617
735	923	780	145	825	612
736	932	781	142	826	1153
737	933	782	143	827	1152
738	909	783	214	828	446
739	915	784	1033	829	1293
740	859	785	162	830	458
741	882	786	603	831	442
742	861	787	607	832	1146
743	883	788	605	833	1333
744	910	789	1266	834	1329
745	914	790	}	835	1135
746	976	791		836	1212
747	1060	792	599	837	1213
748	1043	793	598	838	1258
749	139	794	168	839	699
750	140	795	167	840	22
751	1027	796	166	841	521
752	156	797	169	(part of)	
753	158-9	798	170		237
754	157	799	173	843	326
755	146	800	171	844	689
756	157	801	174	845	1121
757	1030	802	175	846	490
758	}	803	172	847	514
759		804	180	848	1189
760	155	805	176	849	1192
761	}	806	177	850	294
762		807	178	851	382
763		808	179	852	705
764	1021	809	185	853	1197
765	138	810	184	854	468
766	1040	811	182	855	677
767	}	812	181	856	683
768		813	183	857	241
769	881	814	186	858	248
770	}	815	187	859	678
771		816	188	860	293
772	}	817	13	861	295
773		818	14	862	51

OLD No.	NEW No.	OLD No.	NEW No.	OLD No.	NEW No.
863	60	907	67	949	1099
864	{ 435	908	{ 425	950	561
	{ 438-9		{ 428	951	1138
865	434	909	489	952	733
866	436	910	737	953	1125
867	437	911	716	954	219
868	52	912	479	955	358
869	61	913	1104	956	771
870	202	914	1133	957	735
871	1182	915	842	958	1322
872	238	916	1129	959	691
873	276	917	1136	960	191
874	1167	918	1338	961	1109
875	1169	919	543	962	905
876	37	920	448	963	934
877	47	921	1343	964	1045
878	1130	922	1082	965	626
879	895	923	1145	966	907
880	1075	924	444	967	1147
881	441	925	1336	968	350
882	408	926	1068	969	1337
883	702	927	201	970	843
884	503	928	151	971	1155
885	813	929	1070	972	791
886	1089	930	348	973	1114
887	391	931	487	974	1271
888	1083	{ 932	Transferred to Catalogue of Furniture.	975	310
889	461			976	516
890	505			977	1262
891	1102	933	1324	978	471
892	371	934	469	979	1184
893	748	935	1284	980	1226
894	758	936	356	981	1077
895	1220	937	314	982	1095
896	513	938	1244	983	1217
897	33	939	1252	984	1219
898	770	940	563	985	870
899	286	941	1287	986	871
900	502	942	1291	987	875
901	743	943	1198	988	1059
902	511	944	1072	989	1063
903	675	945	1084	990	867
904	287	946	1334	991	890
905	224	947	1088	992	900
906	507	948	1103	993	929

OLD No.	NEW No.	OLD No.	NEW No.	OLD No.	NEW No.
994	1085	1039	1001	1084	1151
995	318	1040	1000	1085	624
996	68	1041	1100	1086	1096
997	785	1042	1255	1087	1332
998	225	1043	990	1088	1078
999	69	1044	776	1089	454
1000	786	1045	998	1090	132
1001	42	1046	1316	1091	1331
1002	742	1047	509	1092	452
1003	1185	1048	1123	1093	1214
1004	17	1049	431	1094	1216
1005	1245	1050	1094	1095	209
1006	1246	1051	1092	1096	210
1007	726	1052	1106	1097	692
1008	215	1053	1118	1098	1299
1009	985	1054	422	1099	1297
1010	1227	1055	289	1100	784
1011	957	1056	1101	1101	761
1012	351	1057	590	1102	765
1013	698	1058	1307	1103	1148
1014	456	1059	205	1104	560
1015	1108	1060	1048	1105	1126
1016	499	1061	1049	1106	1091
1017	593	1062	1009	1107	611
1018	551	1063	1010	1108	1339
1019	1160	1064	1150	1109	127
1020	679	1065	1140	1110	1080
1021	1205	1066	616	1111	606
1022	197	1067	597	1112	1247
1023	195	1068	160	1113	1251
1024	196	1069	1090	1114	996
1025	1325	1070	1112	1115	211
1026	589	1071	1235	1116	212
1027	206	1072	412	1117	1250
1028	1330	1073	781	1118	1248
1029	131	1074	1177	1119	1304
1030	207	1075	1093	1120	217
1031	208	1076	1267	1121	216
1032	1328	1077	1200	1122	433
1033	1335	1078	1115	1123	1174
1034	1124	1079	424	1124	1261
1035	1149	1080	704	1125	710
1036	450	1081	694	1126	1064
1037	1154	1082	1225	1127	1066
1038	1142	1083	1144	1128	924

OLD No.	NEW No.	OLD No.	NEW No.	OLD No.	NEW No.
1129	925	1174	840	1219	194
1130	799	1175	802	1220	988
1131	801	1176	805	1221	1011
1132	1128	1177	819	1222	579
1133	1134	1178	1204	1223	304
1134	1208	1179	824	1224	306
1135	806	1180	841	1225	302
1136	795	1181	899	1226	615
1137	796	1182	928	1227	1005
1138	794	1183	492-3	1228	557
1139	1341	1184	1326	1229	999
1140	500	1185	26	1230	562
1141	547	1186	1280	1231	614
1142	775	1187	1302	1232	301
1143	1137	1188	1159	1233	994
1144	1087	1189	1031	1234	576
1145	389	1190	855	1235	609
1146	1122	1191	1306	1236	574
1147	1074	1192	723	1237	959
1148	772	1193	1320	1238	965
1149	1310	1194	1195	1239	943
1150	777	1195	1058	1240	570
1151	1139	1196	1223	1241	948
1152	384	1197	1345	1242	545
1153	416	1198	851	1243	970
1154	1097	1199	852	1244	575
1155	553	1200	257	1245	572
1156	1238	1201	591	1246	577
1157	1236	1202	203	1247	967
1158	1318	1203	588	1248	595
1159	780	1204	278	1249	951
1160	1312	1205	995	1250	307
1161	1228	1206	942	1251	299
1162	554	1207	190	1252	1004
1163	484	1208	580	1252A	1007
1164	482-3	1209	573	1253	989
1165	414	1210	997	1254	523
1166	496	1211	982	1255	300
1167	1340	1212	987	1256	303
1168	782	1213	953	1257	540
1169	1141	1214	984	1258	670
1170	494	1215	949	1259	411
1171	1127	1216	578	1260	1008
1172	860	1217	986	1261	823
1173	822	1218	571	1262	1006

OLD No.	NEW No.	OLD No.	NEW No.	OLD No.	NEW No.
1263	501	1290	} 623	1317	539
1264	497	1291		1318	542
1265	906	1292		1319	640
1266	602	1293	648	1320	1186
1267	1120	1294	646	1321	541
1268	401	1295	} 460	1322	592
1269	400	1296		1323	130
1270	420	1297		1324	129
1271	558	1298	1052	1325	524
1272	} 1020	1299	629	1326	532
1273		1300	305	1327	1035
1274	} 1042	1301	627	1328	653
1275		1302	645	1329	654
1276	421	1303	666	1330	673
1277	550	1304	668	1331	1016
1278	193	1305	643	1332	} 548
1279	661	1306	644	1333	
1280	199	1307	669	1334	129
1281	200	1308	647	1335	894
1282	667	1309	632	1336	} 133
1283	638	1310	549	1337	
1284	642	1311	628	1338	} 1032
1285	} 556	1312	630	1339	
1286		1313	118	1340	635
1287	650	1314	649	1341	636
1288	406	1315	395	1342	581
1289	418	1316	633	1343	671
			631		

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PAT. JAN. 21, 1900

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